



# The Palette Reveals the Artist

The Grumbacher Artist Palette Collection and  
The Salmagundi Club Palette Collection

Alexander W. Katlan -

LIBRARY  
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*The Salmagundi Club Painting Exhibition Records 1889 to 1939:*

*A Guide to The Annual Exhibition of Oil Paintings and The Annual Exhibition and Auction Sale of Pictures*,  
A. Katlan Conservator Inc., pp. 465, 2008; Price \$65.00.

*The Salmagundi Club Painting Exhibition Records 1940-1951 and Watercolor Exhibition Records 1900-1951*,  
A. Katlan Conservator., pp. 655, 2009; Price \$65.00





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**Above: Artist Ernest Lawson Palette,  
courtesy Salmagundi Club**





## Preface

It is not only an honor but a real pleasure to write a preface for Alexander Katlan's new book *The Palette Reveals the Artist*, and I can think of no one more perfectly suited to writing a book about the M. Grumbacher and Salmagundi Club palette collections than Alex. Not only is he a brilliant painting conservator, but Alex is also a true student of art history, especially American art history. His knowledge of painters, their paintings, and their working methods is encyclopedic, and it is his deep understanding of their techniques and materials that informs his appreciation of their practices and artistic product.

As a distinguished conservator of paintings, Alex literally gets inside these artists' canvases as they come to him to be repaired. These undertakings give him the ability to see and understand their pigments and the way in which they are used, allowing him access quite literally to the artists' thought processes. By studying these technical aspects of an artist's work, Alex gains great insight into the choice of the pigments they used to create the works we all admire, as well as the organization of these paints on their palettes. The American art community is fortunate, indeed, to have such a recognized authority on the physical composition of historic paintings who is ever eager to share and disseminate this knowledge. From his first book on the Salmagundi Club's historic Black and White Exhibitions through this current effort, Alexander Katlan's fine work on various aspects of the Salmagundi Club's exhibitions, holdings, and history has provided us all with important resources on the development of painting in America, as well as the role this historic institution has played in that development.

Claudia Seymour  
President, Salmagundi Club

**Above detail: Artist Gustave Cimiotti palette, courtesy Salmagundi Club  
Presented to the Salmagundi Club by John and Eloise Morehouse, A. Katlan**





Above detail: Artist Sascha A. Maurer palette

### **The Palette Reveals the Artist:**

#### ***An Introduction to the Palette Collection of the M. Grumbacher Company***

Although many modern artists no longer work from old fashioned wooden palettes, it still remains the traditional symbol of the artist profession. Every artist's arrangement of colors on his or her palette is as individual as his or her handwriting. The personal arrangement of colors follows on each painter's discovery of congenial working methods and tonalities. The painter's palette, like the artist's style, is a reflection of his expression and represents a unique example of the artist's work.

The title of this book, *The Palette Reveals the Artist*, is a revival of the original title of the palette exhibition of 1936.<sup>(i)</sup> The Max Grumbacher Art Materials Supply Company decided, in the midst of the U.S. Depression, to create a miniature palette collection, to assist artists in building their reputations and to promote the Grumbacher-Schmincke line of oil paints, gouache, casein and watercolor. The major difference between the Grumbacher Collection and previous palette collections in the United States, was that each palette had a painting on it to show the artist's painting technique, subject, and style, as well as showing his color organization and method.<sup>(ii)</sup> Each palette was also signed by the artist and, in many cases, dated, often with inscriptions about the artist's working methods. The palettes by Chauncey Ryder (p. 43), Percival Alexander Leason (p. 35) and Salvatore Lascari are good examples of these characteristics.

On the Chauncey Ryder palette (p. 43) a testimonial states (in a letter glued to the back of the palette), "*I work with a very limited group of permanent colors mainly earth- I find that Schmincke's Finest Colors have always met my needs.*" While the artist Salvatore Lascari describes his mosaic mural at the Currier Gallery of Art in

Manchester, N.H. in an inscription on his palette. He also glues photographs of the mosaics to his palette. These same photographs of the mosaics were exhibited at the National Academy of Design in 1946. Lascari states, *"These side panels are representative of Pagan and Christian Art, 17 feet high, 8 feet wide. The cartoons for these mosaics were done full size, as it is physically impossible to do at a small scale. Yellow ocher is substituted for gold. This color palette may be warm or cold."*

Women artists were well represented in the collection probably due to the influence of Ella Grumbacher, an artist in her own right, and of Michael M. Engel. Such distinguished artists as Theresa Bernstein, Margery Ryerson, Jane Freeman, Lottie Meyer Catok, Mary (Winter) Taylor, Mildred Conte, Eileen Monaghan, Doris White and Mary Black Diller were included in this show. Ms. Diller was married to Michael M. Engel and her palette is described as having, *"...depicted her range of colors in the form of whimsically painted apples arrayed below an Amish farm wife and children, forming a triangle shape like a Renaissance Madonna and Child and framed by pastel-like strokes of color emphasizing their solidarity, in morals and form. Diller's method of cross-hatching fine lines, reminiscent of pastels, is a unique and welcome touch."* (iii) Diller's palette (p.27) shows her prowess as an illustrator of children's books. Interestingly a second palette by artist Jane Freeman depicts, a portrait of Mary Black Diller, her family friend, showing Freeman's ability as a portrait painter (p.30).

Ella Grumbacher's interest in technique and materials supported Engel's interest, as Grumbacher's Director of Research and Public Relations, in creating this palette collection. As Engel's son states, *"My father always had a new idea to offer, a brush to try or a new color to test...my father concentrated his many talents on helping artists gain a greater public acceptance...it was his particular delight to bring together an artist in need of help, guidance or direction and a collector, dealer or possibly another artist who could be of help...."* (iv) With this desire to help artists, Michael Engel in 1940 was one of the founding organizers of the Audubon Artists of New York City.

After the death of his father in 1969, Michael Engel II organized a small exhibition of palettes as a memorial exhibition for his father at the Clayton & Liberatore Art Gallery, Bridgehampton, N.Y in 1972. Some of the palettes from the 1972 exhibition are included in the current show, including the Joseph Margulies palette *Portrait of Michel Engel*, as well as Gordon Grant's (p. 31) and Andrew Winter's (p. 49) palettes. Engel, the son states in the exhibition brochure, that *"...aware that art produced with a certain amount of technical discipline, if it is to survive physically, he (his father) tried to preserve and record as much as possible of the artists' technique."* (v)

Michael Engel created for the M. Grumbacher Company several interesting collections, including in 1935-37 an oil collection called "Isochromatic paintings," in 1936-38 a watercolor collection called "Aqua-Chromatic painting," and, of course, the miniature palette collection from 1936-59. The criteria for the "Isochromatic" oil paintings and exhibitions were, according to the advertisements in *Art Digest* 1935, as follows: the size of all the paintings would be the same, the price of all paintings would be the same, and the colors used would all be the same (of course supplied by M. Grumbacher). With the "Acqua-Chromatic" collections, there were "no jury and no entry fee," and the watercolor paints and initially the Royal Watercolor Paper were supplied by M. Grumbacher. Again, testimonials by various artists as to the high quality of Grumbacher materials were recorded. George Elmer Browne in one advertisement states, *"The fifty watercolorists of the Ambricia Portfolio of the Aqua-Chromatic exhibition in my opinion should be an incentive to better watercolor painting. Geo. Elmer Browne."* (vi)



Many young artists were flattered to be asked to be included in this new M. Grumbacher palette collection, and many hoped that their palettes would be selected for commercial magazine advertisements such as Sasscha Maurer's palette (p. 40) or the Eugene Higgins advertisement (p. 9). In fact, Eugene Higgins is quoted as saying, *"I know I can depend on Grumbacher Finest Oil Colors for I have seen them made. The Earth Colors have unusual brilliancy."*

As Engel's son states, *"My father usually carried several blank palettes and occasionally painters who were especially interested in the project painted more than one for him...some larger, more elaborate ones painted by several artists who became intrigued by the challenge of painting on a finished wooden surface of such an unusual shape."*(vii) Henry Gasser, for example, painted a palette in oil and watercolor for the Grumbacher Collection. Initially Engel gave the artists, blank miniature mahogany or cherry wood palettes in order to provide an example of their work; miniature palettes were easier to transport. However, this practice probably changed due to the expense of the mahogany palettes and the beginning of World War II. The miniature palettes represent the earliest palettes of the Grumbacher collection and include such fine artists as Clyde Singer (p. 44), John Newton Howitt (p. 33), Henry Martin Fischer (p. 29), Charles S. Chapmen, and D.C. Lithgow. All these miniature palettes date to 1930's to 1940's.

By 1936, the first museum exhibitions of the Grumbacher collection, often one week in duration, began to be advertised in *Art Digest*. In November, 1936, fifty miniature palettes were exhibited at the Worcester Art Museum being *"...the first museum showing of the Grumbacher miniature palette collection of original palettes painted by the late Edw. Howland Blashfield, N.A.; Chauncey Ryder, N.A.; Jerome Myers, N.A.; Umberto Romano; Victor O. Humann; Eugene Higgins; Harry W. Watrous, etc."* Because of the short length of these museum exhibitions, they were infrequently reviewed. In October, 1937, however, the Christian Science Monitor gave a very positive review of the palette exhibition at the L.D.M. Sweet Memorial Museum (now the Portland Museum of Art) in Maine which included artists not previously mentioned such as Emile Gruppe, Bruce Crane, Nils Hogner, Hobart Nichols, Wilford S. Conrow, Henry B. Snell, Yarnall Abbott, Stanley Woodward, Aldro T. Hibbard, Charles H. Woodbury, Leonard Richmond, and William Meyerowitz.(viii)

At the same time the miniature palette collection was traveling around the country, the "Acqua-Chromatic" exhibition was also traveling; however the newspaper reviews were less positive and more critical, stating that the black matting paper was distracting to the watercolors and not all the watercolors were of the same high quality. The first participating institutions and museums for the "Acqua-Chromatic" exhibition were Tiffany Foundation, Butler Institute of American Art, Ohio Mechanics Institute, Baker Hunt Foundation and the Alabama Art League. It is possible that the miniature palette collection may also have been exhibited at these institutions.

By the 1940's to 1950's, the normally sized artist's working palette replaced the miniatures. Whitewood (tulip wood) or birch wood were substituted for the mahogany and cherry wood, such as found with Lottie Meyer Catok's (p. 25) or John Z. Miller's palette (p. 42). For the first time paper palettes for watercolors were included in the Grumbacher collection. Many artists sometimes submitted their own original palettes, and the sizes of the palettes by the 1950s were much larger; generally those normally used by artists. The original working palette submitted by Percival Alexander Leason (p. 35) to the Grumbacher collection is an example. Percy Leason, an Australian /American artist, was living in New York City (Staten Island), and the palette depicts a view from his studio window, *"Neighbor's House, Jan. 16th, 1957"*. Leason's palette indicates that international artists were now being included in the Grumbacher Collection. An inscription on the back of Leason's palette states, *"The model is reduced one third. The original (palette) is used in the studio, another...is used in the landscape outfit...only the base modifiers white, black, yellow ocher, etc. could be called constant. Most of the colors...are used only according to the demands of the subject."*

During World War II the palette collection probably did not travel extensively nor was it exhibited, even though by 1938, the German Schmincke Artist Oil Color Company was totally owned by M. Grumbacher Co., including all trademarks and manufacturing rights. By 1957 to 1959 the palette collection again traveled the country in multiple exhibitions of 50 to 100 palettes, and the collection had grown to include 200 to 250 palettes. The Grand Central Art Gallery of New York City exhibited 100 of the palettes in 1957 and specific mention is made of palettes by Lottie Meyer Catok, Mary Black Diller, Henry Gasser, Arnold Hoffman (p.20) and abstractionist Seong Moy. For the opening of the new Loeb Student Art Gallery of New York University in November, 1959, the Grumbacher palette collection was also exhibited.

By the late 1950's the collection had a nationwide tone with many regionalists and women artists well represented. Many diversified painting techniques, including illustration, abstraction, *Trompe L'Oeil*, and even some muralists such as the WPA artist Carl Lella (p. 37) and Long Island artist Paul Puzinas were reflected. If an artist used broken color to paint, the artist may have started some mixtures upon the palette. Part of each dab or blob of color remains pure, to be drawn upon when the artist wishes to use it unmixed, and part has been dragged into the space between it and the adjoining dab of paint, creating tints and hues. John Z. Miller (p. 42), a Pennsylvania regionalist or John Newton Howitt (p. 33) known for his illustrations did this. Gordon Grant's (p. 31) and Lottie Catok's (p. 25) palettes demonstrate that these artists mixed all their colors on the canvas; it is evident from the dabs of paint just as they came from the tubes. The illustrators are represented by the watercolor palette of Paule Loring (p. 38) and the dynamic palette of Sasscha A. Maurer (p. 40), known for his posters, depicting a team of horses pulling logs in the snow. J. Scott Williams painted a beautiful watercolor landscape of the Rocky Mountains (p. 48). Other watercolorists were represented, including Indiana artist Floyd W. Bombard (p. 23) a view of the Great Lakes.

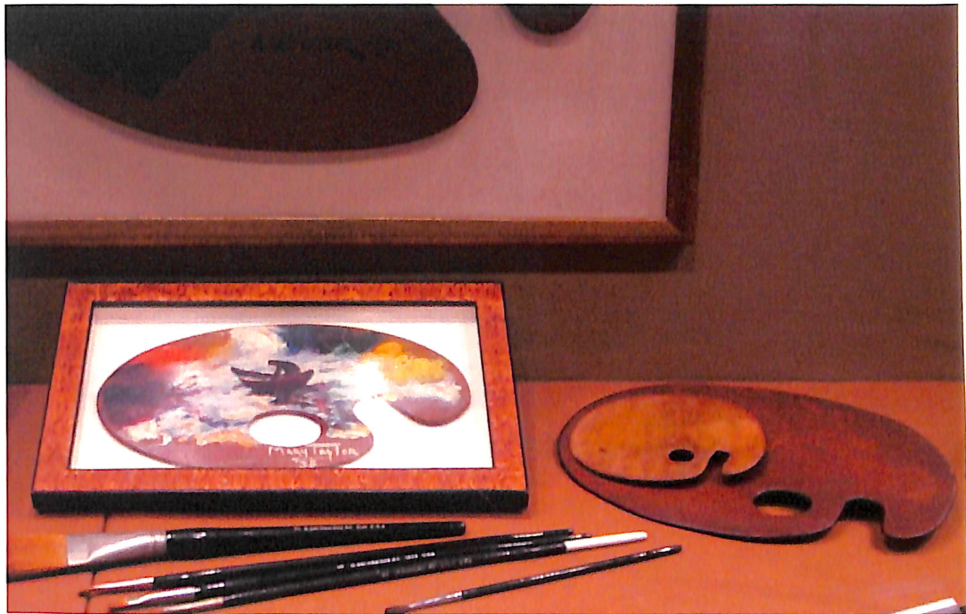
In the early 1960's the Grumbacher palette collection was placed into storage for over forty years only to re-emerge at public auction in 2002 when over 250 palettes were sold, and dispersed across the country, thus ending the possibility of ever exhibiting the Grumbacher Palette Collection again. This publication is an attempt to document this unusual collection, and many of the palettes have been borrowed from private collections from Texas, Ohio, New Jersey and New York.

Alexander W. Katlan

### Footnotes

- i E.C.S., "The Palette Reveals the Artist," *The Christian Science Monitor*, Weekly Magazine section, October 27, 1937, p. 9.
- ii The Grumbacher collection was probably inspired by the historic Salmagundi Club palette collection, although the Salmagundi Club only has a few palettes having paintings on them as many of their palettes were either working or demonstration palettes.
- iii Mary Beth Kollar, *The History of the Grumbacher Palettes*, Rose Hill Auctions, October 28, 2002, p.3.
- iv Michael Engel II, "Forward", Exhibition Brochure, Clayton & Liberatore Art Gallery, Bridgehampton, N.Y. July-August 1972, p.2
- v Ibid.
- vi George Elmer Browne, "M. Grumbacher Co. Advertisement for Aqua-Chromatic Exhibition of watercolor Paintings 1937," *Art Digest*, January 1, 1937, p. 33
- vii Private interview with Michael Engel II, October 2003.
- viii The current Portland Museum records do not indicate this short exhibition although the curator states that their records are not complete from this period.





The case of the exhibition of *The Palette Reveals the Artist* at the Long Island Museum in Stony Brook, New York.

**EUGENE HIGGINS** NOTED  
AMERICAN  
PAINTER



EUGENE HIGGINS, N.A.  
is truly a product of  
the "American Scene"  
he depicts. In addition  
to the recent Clarke  
Prize awarded by the

RECOMMENDS

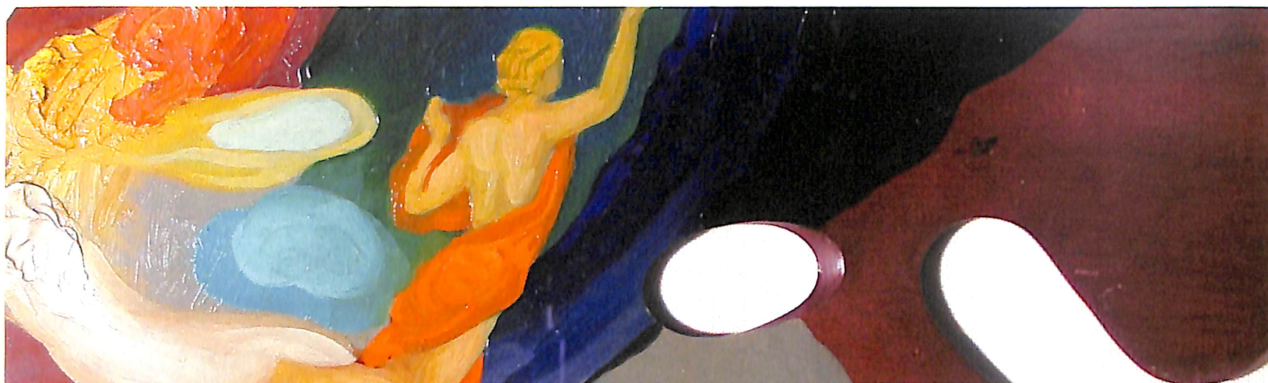
*Grumbacher Finest*

ARTISTS' OIL COLORS

*Eugene Higgins*

SAYS: "I know I can  
depend on Grumbacher  
Finest Oil Colors for I  
have seen them made.

Advertisement of artist Eugene Higgins by the Grumbacher Company  
in the 75th Anniversary catalogue of the Salmagundi Club, 1945.



**Above Detail: Artist Carl Lella palette, Courtesy Private Collection**

**Grumbacher Artist Palette Collection: 1930's- Late 1950's: *History and Microscopical Analysis*** by Alexander W. Katlan and Frank Welsh  
(modified and republished from *Microscope*, Vol 53:4, p.147-159, 2005)

**Introduction**

One of the largest and most significant collections of mid-twentieth century artists' palettes is that of the Max Grumbacher Company of New York. This collection of approximately two hundred and fifty palettes is unique in that each palette has a painting on it. The Grumbacher Collection contains well-known artists of the time such as George Elmer Browne, Emil Gruppe, Paul Sample, Bruce Crane, Gordon Grant, John Newton Howitt and Andrew Winter. The idea for the Grumbacher palette collection was inspired by the historic Salmagundi Club palette collection created by the National Academician Harry Watrous of approximately 120 palettes. The Salmagundi Club collection consists mostly of nineteenth and early twentieth century artist palettes.

From the early 1930's to the late 1950's, the Grumbacher Collection traveled the United States, with exhibitions at the Portland Museum, Maine; the Worcester Art Museum, Massachusetts, and the Louis Comfort Tiffany foundation, Laurelton Hall, New York, to list a few. When the Grumbacher collection re-emerged in 2002, a smaller exhibition was organized by Gary Erbe and myself, in 2004-2005, as a tribute to the earlier exhibitions. This smaller exhibition traveled to the Long Island Museum, Stony Brook, the Art Students League of New York, the Butler Museum of American Art, Ohio, and the Yager Museum of Oneonta, New York.

Included in these exhibitions of 2004-2005 were two Grumbacher paint boxes, ephemera, and catalogues that list pigments, brushes, and art materials as well as Grumbacher's three-volume catalogue of 1933 that lists a total of 328 artist tube pigments under the H. Schmincke, Mussini, Dusseldorf, and Gainsborough product names. Many of these pigments were available in the eighteenth and nineteenth centuries, such as asphaltum, umbers, siennas, and lead whites. Other pigments and tints, however, such as alizarin crimson golden, flesh, transparent brown, transparent yellow aureolin, mars black and bright green were introduced by the M. Grumbacher Co. in the twentieth century.

Because pigments are often studied and analyzed today for authentication purposes, the re-emergence of the Grumbacher Collection becomes important. Four randomly chosen palettes were selected for pigment examination and microanalysis. Pigments from similar colors in each palette were selected to determine the range of Grumbacher pigments that the artists chose.



### History of Max Grumbacher Collection

In 1933 sixteen million people, one-quarter of the United States population, was unemployed. During the midst of the Depression, in 1936, the Max Grumbacher Art Material Supply Company decided to create a palette collection in an altruistic attempt to help artists build their reputations in a difficult time and to self-promote the company's Grumbacher-Schmincke line of oil paints, gouche, casein, and watercolors. The Grumbacher Collection had a major difference from previous palette collections in the United States. Each palette had a painting on it demonstrating the artist's painting style, technique, subject matter, color organization and method. Each palette was also signed by the artist and in many cases dated. Often descriptions of the artist's working methods and materials were included on the backs of the palettes. Sometimes artists enthusiastically created more than one palette for the collection, such as Emile Gruppe and Henry Gasser, each of whom submitted one in oil and another in watercolor.

From the 1930's to the late 1950's, the Collection was the brainchild of Michael M. Engel and Ella Grumbacher. Engel worked both as the Director of the Art Materials Research Laboratory and of Publications. Ella Grumbacher, an artist in her own right, was the paint manufacturer's widow. When Max Grumbacher, the founder, died in 1939, he left the company to his three nephews; Walter, Stanley, and Joseph. Although the palettes were often used in advertisements for Grumbacher paints, the palettes remained the personal possessions of the Grumbacher and Engel families.

Standards for the palette collection were fairly informal. Engel conceived of it as a "*fun*" collection. Initially he gave the artists blank miniature mahogany or cherry wood palettes ( John N. Howitt's palette, p.33) which were easy to transport. This practice probably stopped for two reasons: the expense of the mahogany and cherry wood palettes, and the beginning of World War II. Between 1939 and 1950, normal-sized working palettes replaced the miniatures. Royal Watercolor Paper (RWP) was replaced with paper palettes for watercolors (Sascha A. Maurer palette, p.40) and were included in the collection at this time. Whitewood or birch palettes, normal working size, replaced the miniature mahogany and cherry wood palettes.

The first museum exhibitions of the palette collection began in 1936 at no expense to the museum. During World War II the palette collection was not extensively exhibited, presumably because the relationship with the German manufacturer, H. Schmincke. In the 1953 Grumbacher catalogue, the Schmincke name is dropped. By 1938 Grumbacher had purchased all rights and trademarks to the H. Schmincke name and had started to manufacture artist paints in New York City. The 1953 catalogue emphasizes the American Grumbacher *Pre-Tested* line of artist paints: "*...as the name Pre-Tested implies, every batch of color is checked and tested. Each must first be approved by our laboratory and must then pass performance tests by professional artists, before it is offered for sale.*"

Beginning in the 1950's and continuing through late 1959, the palette collection again traveled the country in multiple exhibitions of fifty to one hundred palettes, as the collection had grown to include 200 to 250 palettes. (The exact number of palettes in the collection is unclear.) By this time the collection had a nation-wide tone, with many regionalists and women artists well represented. In addition, the Collection now included many diversified painting techniques such as illustration, abstraction, *Plein Air*, *Trompe l'Oeil*, even some muralists were represented.

In the mid 1960's the palette collection was placed into storage for more than forty years, re-emerging at a public auction in 2002. More than 250 palettes were sold and dispersed across the country that year.

### Examination of Pigments

Light microscopy, pigment sampling and testing are commonly used to determine the authenticity of an artwork when the work is unsigned or only attributed. Pigment analysis and polarizing light microscopy, however, are limited and can often only place the artwork within a certain time period of the possible artist's *oeuvre*. Even when all pigments are fully identified, authenticity sometimes is not possible. Many times it is an anomaly in the pigment analysis or an unusual pigment used that is most informative about the timeframe or otherwise potentially identifies and artist. Neither the microscopist nor the conservator actually authenticates the artwork; rather, they provide the data which later art historians can use in the authentication process. Authentication is often an on-going process spanning decades or even centuries and is frequently based on current scholarship of the time.

It is rare when doing microscopy of fine art to have, as we do with the Grumbacher Palette Collection, known palettes that are both signed and sometimes dated by an artist, and also contain his or her style of painting. These palettes represent ideal test cases for the light microscopist because they provide, as it were, an artist's "*fingerprint*" from a specific period in the artist's career, which may span decades. Such a signed, dated palette provides an accurate comparison of pigments and range of pigments used--very helpful tools when determining authenticity of attributed or unknown paintings. For the microscopist it, therefore, becomes important to know the locations and sources of artists' palettes and palette collections. The Grumbacher Palette Collection represents such a rare resource.

### Artists' Palettes Selected for Study

The re-emergence of the M. Grumbacher Collection provided a unique opportunity for the painting conservator and the light microscopist to analyze and to document an artist's specific choice of pigments during a specific time period. Microscopical and pigment analyses of four palettes were performed by Frank S. Welsh, microscopist. The selected palettes depict different styles of painting and different subject matter.

The first palette was by artist Gordon H. Grant (1875-1962), signed and dated 1942. It depicts a sailing ship on the high seas--a typical subject matter for the artist who had a lasting fascination with nautical themes (p. 31). Sales of his painting of the ship *U.S. Constitution* and the thousands of lithographic prints sold subsequently helped raise money for the preservation of that historic vessel. The painting now hangs in the Oval Office of the White House.

More than twenty museums have purchased Grant's drawings and paintings, including recognition at the Paris Exposition of 1937. He was a member of the American Watercolor Society, the Society of Illustrators, and served as President of the Salmagundi Club, 1939-1941.

The second palette chosen for sampling was a full size palette, dated 1938, by artist Andrew Winter (1892-1958), which shows a lighthouse scene from Monhegan Island, Maine, (p. 49) where he lived with his wife and fellow artist, Mary Taylor. Interestingly, Taylor also had a palette in the Grumbacher Collection (p. 47). Monhegan Island, Maine was known as a haven and summer resort for artists such as John Marin, Rockwell Kent, Joseph Hartley, N.C. Wyeth, and his son Andrew Wyeth.





Figure 11. Viridian, John Newton Howitt, 100X.

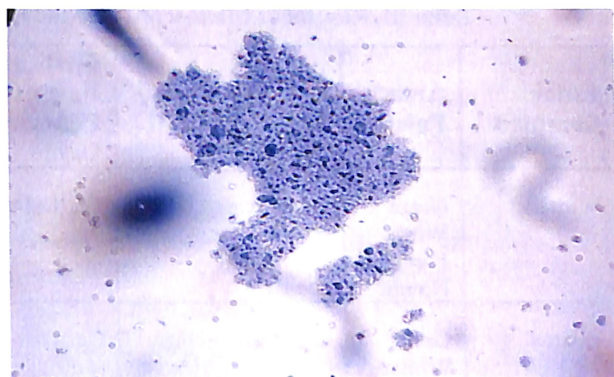


Figure 14. Cobalt Blue, Jane Freeman (Light Blue), 100X.

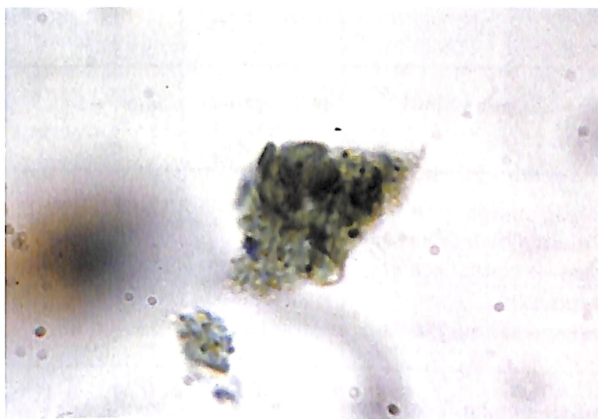


Figure 12. Chrome Green, Gordon Grant (Green), 100X.

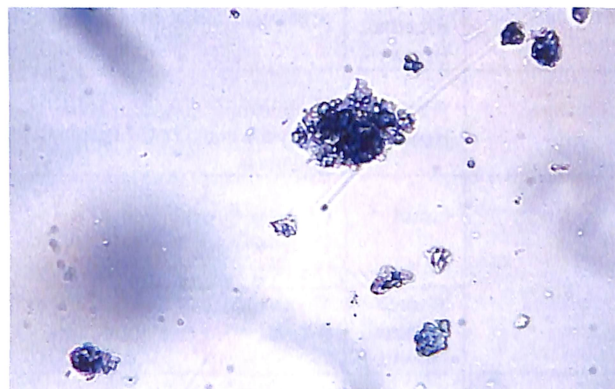


Figure 15. Cerulean Blue, Andrew Winter (Light Blue), 100X.

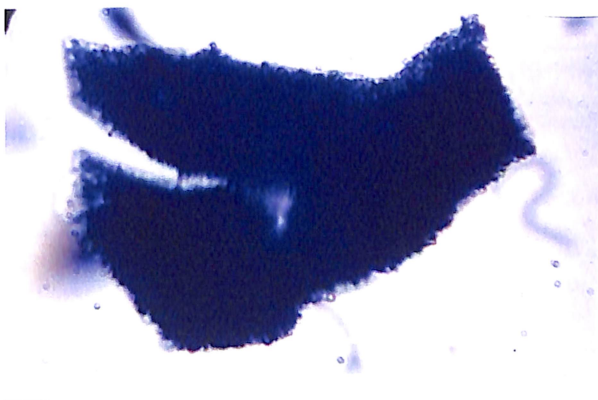


Figure 13. Prussian Blue and Titanium Dioxide White, Gordon Grant (Light Blue), 250X.

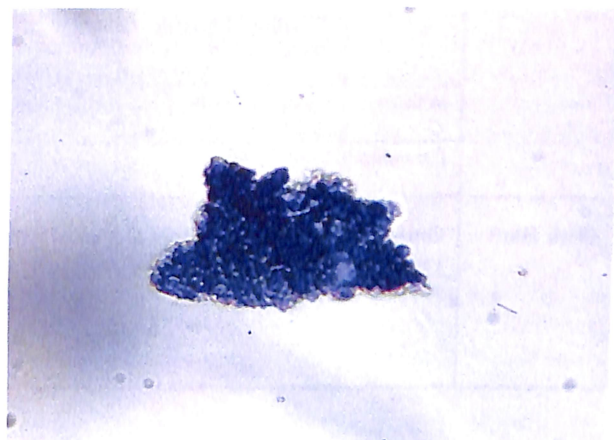


Figure 16. Ultramarine Blue, artificial, Gordon Grant (Dark Blue), 100X.

Andrew Winter studied at the National Academy of Design until 1925, when he received a fellowship that enabled him to study in Rome and Paris. He and his wife settled early on Monhegan Island and were among the very few artists who were permanent residents. Much of Winter's subject matter is the sea in storms and heavy weather as depicted from the island.

The third palette is by Jane Freeman (1883-1963). It is an undated portrait of Mary Black Diller (Engel), who was an illustrator of children's books and the wife of Michel Engel who created the Grumbacher Collection (p. 30). Jane Freeman, who was known for her portraiture, was a prominent member of the Rockport Art Association, Ma. She spent many summers in Rockport, taught classes, and received a number of prizes.

The fourth examined is a miniature cherry wood palette by artist John Newton Howitt (1885-1956). The painting on the palette (p. 33) is a snow scene with stream and may be a New York location where the artist resided and did many of his illustrations. Although undated the palette is marked "Grumbacher" in gold letters and can be placed in the ca. 1836-1938 period, when Engel was creating the collection. Howitt was known as a landscape artist and illustrator who produced cover designs with fishing and hunting themes for national magazines and posters. He studied with Frank Dumond, Walter A. Clark, and Henry Reuterdaahl. He exhibited at the Westchester Arts and Craft Guild, where he won a prize in 1945. His palette is an example typical of Howitt's impressionistic landscape technique.

### **Sampling Palette Colors for Analysis of Pigments**

Pigment sampling uses a micro-probe and scalpel to detach a few paint flakes from the paint tube blobs on the palette. Palette samples were selected in discreet edges of the pigments in a single colored area to avoid notice and minimize disfigurement. Although destructive by nature, sampling was not highly damaging to the palettes and, in fact, was not even noticeable. Paint flakes were placed on a slide as a loose dry-mount for easy shipping. Samples were held in place on the slide with a cover slip and Scotch Tape allowing the microscopist to remount the samples as desired. By detaching the cover slip, the microscopist could then remove additional agglomerates of pigments for further tests, as well as allow creation of a permanently fixed slide. At the time of sampling, a digital color photograph was taken. On each photograph every micro-sample's location is indicated in ink. This documented the sampling procedures, each sample location, and whether the locations were pure colors or mixtures of colors.

### **Microanalysis of Pigments**

The analysis used a polarizing light microscope (PLM) in combination with micro-chemical testing. The majority of pigments were examined under 40x magnification. Some such as the cadmium pigments required 1000x magnification with an oil immersion objective. The PLM is widely available to conservators and microscopists, and with training and experience provides a very reliable method for identification of most artists' pigments.

The following seven standard colors were selected from all four palettes: white, red, orange, yellow, green, light blue, and dark blue. The orange pigment appeared on only two palettes, Andrew Winter and the John Newton Howitt palettes. It was selected as a possible marker color for those artists. Black pigment was not included because many artists did not use black pigment alone but rather create black tones from mixtures. In microscopy, however, the sources of black pigment may be a more important identifier.

The white pigment, presumably a marker color for each artist, was actually identical on all four palettes. It was determined to be zinc oxide. Similarly the red, orange and yellow pigments, which appeared as minute, rounded grains under the microscope, were cadmium. (Table III)

In the 1933 Grumbacher catalogue the company provides a description of these colors that has been partially listed below and has been excerpted for the sake of brevity. This catalogue description can be used as a guide even for the later Grumbacher pigments. Grumbacher states: *"Cadmium red, lightest, light and deep, are brilliant pigments of absolute permanency. They can be mixed freely with all other colors except emerald green and malachite green. They dry in about 4 days, and have strong covering power."*

Concerning cadmium yellows, Grumbacher states: *"As oil colors the lemon, light and medium tones are transparent, while the deep and orange are semi-opaque. They are all of absolute permanency except cadmium yellow lemon, which pales off in time and becomes nearly white. They can be mixed with all colors except emerald green and malachite green, which are copper pigments and turn black when mixed with cadmium yellow..."*

The blue colors sampled were both light and dark blues. On the Andrew Winter palette the blue appeared to be a cerulean blue. With the Jane Freeman palette two blues were sampled, the first being artificial ultramarine, the second cobalt blue.

The most unusual blue samples were found on the Gordon Grant palette. The dark blue color here appears to be artificial ultramarine. The light blue color was more unusual, apparently a commercial mixture of Prussian blue and titanium dioxide. Prussian blue is a dark blue color. The uniformity of particle size and evenness of the mixture indicates a commercial manufacturing of the light blue color by Grumbacher. Normally an artist would create this tone by mixing the colors directly on the palette. Instead Grumbacher prepared and sold the mixture as a tube color.

Similarly, analysis showed the green on Gordon Grant's palette to be a mixture of chrome green, which is itself the mixture of Prussian blue and chrome yellow. The greens on the other three palettes were made with viridian, which is hydrated chromium oxide (Plate II).

In the 1950's Grumbacher continued to prepackage mixed colors in tubes and introduced *"Flesh"* as *"a new fine, mixed tint for portrait and figure painters."* In the same advertisement the company discussed other new colors and tints that they introduced: alizarin crimson golden, Grumbacher permanent bright green, Grumbacher transparent yellow aureolin, and Grumbacher transparent brown and mars black. For the conservator these commercial tints represent marker tints of Grumbacher paints because of the fine grinding of the pigments and uniformity of the mixture pigments. All these mixtures can be clearly dated to the 1950's (*Art Digest*, July 1953).



# The Palette Reveals the Artist

Color Sampled	Artist Palette	Pigment Identified (Formula)	First Date of Pigment Usage	Observed Pigment Characteristics	Refractive Indices	Reagent for Micro-chemical Test
White	Grant Winter Freeman Howitt	Zinc Oxide (ZnO)	Ca. 1834	Fine crystal grains; skeletal crystals with four arms	2.02 2.01	K <sub>2</sub> Hg(SCN) <sub>4</sub>
Yellow	Grant Winter Freeman Howitt	Cadmium Yellow (CdS) or (CdS·BaSO <sub>4</sub> )	Ca. 1846 or Ca. 1927	Minute rounded grains	2.35–2.48 or 2.39–2.40	NaN <sub>3</sub> + I
Red	Grant Winter Freeman Howitt	Cadmium Red [CdS (Se)] or [CdS(Se)·BaSO <sub>4</sub> ]	Ca. 1910	Minute rounded grains	2.64–2.77 or 2.50–2.76	NaN <sub>3</sub> + I
Orange	Winter Howitt	Cadmium Orange (see yellow and red formulas)	(see cadmium yellow)	(see cadmium yellow)	(see cadmium yellow)	NaN <sub>3</sub> + I
Green	Grant	Chrome Green [Fe <sub>3</sub> [Fe(CN) <sub>6</sub> ] <sub>2</sub> ·PbCrO <sub>4</sub> ]	Ca. 1820	Green smears; plus Prussian blue flakes and chrome yellow needles	2.4	NaOH or HCl
	Winter Freeman Howitt	Viridian (Cr <sub>2</sub> O <sub>3</sub> ·2H <sub>2</sub> O)	Ca. 1862	Spherulitic, polycrystalline grains	1.82 2.12	--
Light Blue	Grant	Prussian Blue Fe <sub>4</sub> [Fe(CN) <sub>6</sub> ] <sub>3</sub>  (dispersed with)  Titanium Dioxide (TiO <sub>2</sub> )	Ca. 1724  Anatase: Ca. 1920 Rutile: Ca. 1941	Small angular flakes and amorphous smears  Minute rounded grains	1.56  Anatase: 2.5 Rutile: 2.9 2.6	NaOH  --
	Winter	Cerulean Blue (CoO·nSnO <sub>2</sub> )	Ca. 1860	Rounded grains	1.84	--
	Freeman	Cobalt Blue (CoO·Al <sub>2</sub> O <sub>3</sub> )	Ca. 1804	Rounded flakes; (Gray with Chelsea Filter)	1.70	--
Dark Blue	Grant Freeman	Ultramarine Blue (Na <sub>8–10</sub> M <sub>3</sub> Si <sub>6</sub> O <sub>14</sub> S <sub>2–4</sub> )	Ca. 1830	Rounded grains; (Red with Chelsea Filter)	1.51–1.63	HCl
	Howitt	Prussian Blue Fe <sub>4</sub> [Fe(CN) <sub>6</sub> ] <sub>3</sub>	Ca. 1724	Small angular flakes and amorphous smears; (Blue-gray with Chelsea Filter)	1.56	NaOH

Table III

### Conclusions

The re-emergence of an unknown palette collection, numbering approximately 250 palettes from the Max Grumbacher Company, was one of the largest and most significant collections of American artists' palettes collected and created in the early-mid twentieth century. This collection provided additional clues and possibilities for documenting artist's choices of colors. The Grumbacher Collection of palettes represented a unique resource for conservators and microscopists involved in the authentication process.

The results of this investigation provided insight into artists' use of color and pigments. The results also showed that similarities between pigments used by independent artists existed and in fact were greater than previously hypothesized. The microanalyses of the twenty-four pigments from four palettes showed that the whites, red, yellows and orange colors were identical pigments. This could be due to the popularity of the zinc white and cadmium pigments in the early 20th century. More likely, it was because Grumbacher actually provided those pigments to the artists. Either way, the results of the testing provide valuable clues for art historians and conservators alike. The blue and green pigments turned out to be equally informative because of their variability, especially the light blues and greens. These light colors appear to be commercially prepared tints, identifiable by the uniformity and fluidity of the pigment dispersion, which can be sourced to Grumbacher manufacturing. These light blue and greens have the potential to become marker pigments linked to specific artists and thus beneficial to the authentication of their works.

### Acknowledgements

The author would like to thank Dr. Lucy McCrone for her assistance in publishing this article in 2005 and Frank S. Walsh for the light microscopy of the pigments. I would also like to thank the lenders to the 2004-05 exhibition; Michael Engel II and his family, David Band, David Christ, Edmund H. Hooker, Dr. Roberta Helfgott, for without their assistance and encouragement this exhibition would not have been possible. A thank you to Gary Erbe who also lent palettes and who helped organize the 2004-2005 exhibition. I would also like to thank the museums and their staff; Dr Louis Zona Director of the Butler Institute of American Art, former curator Eva Greguski and Chista Zaros, collection manager and registrar, of the Long Island Museum, Stony Brook, N.Y. and Andrew Pastore, former preparator of the Yager Museum, N.Y. A special thank you to Claudia Seymour who wrote the preface to this book and who generously edited the article texts. I also thank the Salmagundi Club for the photographs of the Club's palette collection reproduced in this book.

# **List of Artists in the Grumbacher Palette Collection-**

Compiled from advertisements, reviews, catalogues, auction listings and private collections of known Grumbacher artist palettes. The artists marked with an asterisk\* were also members of the Salmagundi Club.

Aberbach  
Wayman Adams\*  
Hal Ades  
C. Avery Aiken\*  
Revington Allen  
Irene Aunio  
Xavier Barile\*  
George Beline\*  
Charles W. Bentz  
Bierhals  
Isabel Bishop  
Edward H. Blashfield\*  
Floyd W. Bombard  
Helen Botway  
Rexford Brandt  
Asbjorne Brekke  
Breneiser  
Harry S. Bressler\*  
Broduri  
Bulmer  
Joseph A. Cain  
Charles Carlson  
S. Ohrvil Carlson\*  
Lottie Myer Catok  
Olive Chaffee  
Joseph C. Chase  
Minna Citron  
H. Cochrane  
Richard Colin  
Wilford S. Conrow\*  
Mario Cooper\*  
Lillian Cotton  
Bradshaw Crandell  
Istvan Stephen Csoka\*  
Tiffornia Curry  
Dahli-Sterne  
Harry Davidson\*  
Herndon Davis  
Maurice Debonnet\*  
Julius Delbos\*  
Harry De Maine\*  
Frederick K. Detwiller\*  
Mary Black Diller  
Steven Dohanos  
George Drew  
Edison  
Bruno Ehrenhaft

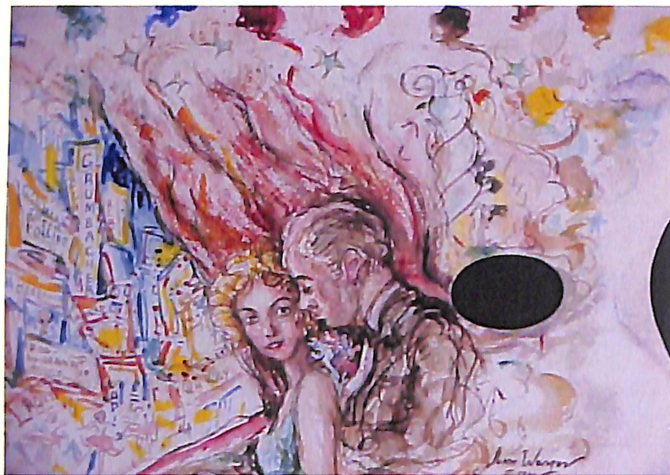
C. Yarnell Abbott\*  
Eleanor Acker  
Charles C. Allen\*  
Junius Allen\*  
Wm. Auerbach-Levy\*  
Hugo Ballin  
Bartlett  
John J. Benniger  
Theresa Bernstein  
Marguerite Bishow  
Leonard Blackman  
Walton Blodgett  
Patricia Allen Bott  
Robert Brackman  
Samuel Brecher\*  
Elisabeth D. "Babe"  
Frances A. Brennan  
Clarence A. Brodeur  
George E. Browne\*  
Joseph A. Buzzelli  
Felice Caplane  
John F. Carlson\*  
Esther Flint Carter  
Anna Celletti  
Charles S. Chapman\*  
Chen Chi\*  
Jack Clifton  
Rosalind G. Cohen  
Jay H. Connaway\*  
Mildred Conte  
Dean Cornwell\*  
Bruce Crane\*  
Ralph M. Crosby  
S. Cuker  
Leland Curtis  
Morris Davidson  
Gladys R. Davis  
Louise Davis  
Roger Deering\*  
Demby  
John DeTorre  
Irma Diaz  
Dominick Dimeo  
Helen Dooley  
Harvey T. Dunn\*  
George W. Edwards\*  
Louis M. Eilshemius\*

Ray Ellender  
J. Milford Ellison  
Ralph Entwistle\*  
Elizabeth Erlanger  
Ralph Fabri  
Hurlstone Fairchild\*  
Martin H. Fischer  
Clyde Forsythe\*  
Helen Frank  
Frank F. Frederick  
Gillette French  
Grace Freund  
John Garth  
Henry Gasser\*  
Coral Gaynor  
Frank Gervasi  
Xavier Gonzalez  
Gallin Gough  
John Grabach\*  
Gordon Grant\*  
Gray  
Emile Gruppe\*  
Marek Halter  
Eunice Hatfield  
William Heaslip  
May Heiloms  
W. Emerton Heitland  
Coah Henry  
Aldro T. Hibbard\*  
Harry D. Hickman  
John W. Hilton\*  
Arnold Hoffman  
Holte  
Francis W. Hopper  
Katherine M. Howe  
John Newton Howitt\*  
Jacqueline Hudson  
Ella Jack  
D. Wu Ject-Key\*  
George H. Ben Johnson  
Ray A. Jones  
Kahabka  
Erika Karawina  
Julius Katzieff  
Albert Kern  
Dong Kingman  
Elizabeth Korn  
Doris Kreindle  
Herbert J. Kurt  
Salvatore Lascari\*  
Percy A. Leason\*  
Robert J. Lee  
William R. Leigh  
Annie Lenne

Vernon Ellis  
Michel M. Engel\*  
J.J. Eppensteiner  
Grace Evans  
J. Leo Fairbanks  
Ernest Fiene  
Leslie Fliegel  
Greta Frank  
Lola Frantz  
Jane Freeman  
Friedenberg  
Ramon Garcia  
Jan Gary  
Coral Gaynes  
Lillian Genth  
Glorig  
William D. Gorman  
Bernice F. Goya  
George Grammer  
Frederic M. Grant  
Green  
Lena Gurr  
C. Gordon Harris\*  
John F. Hawkins  
Zoltan Hecht  
Heisler  
Armin Hemberger  
Henry Hensche\*  
Audrey D. Hickman  
Eugene Higgins\*  
Lucille Hobbie  
Nils Hogner\*  
Carl R. Holty  
Clarence P. Hornung  
Marshall Howe\*  
Whitney F. Hoyt\*  
Victor O. Human  
Jacobs  
Marion Jochinson  
Lois Mailou Jones  
MK  
Martin Kaiser  
Kasas  
Kegel  
Alfred Khouri  
Maurice Kish  
Koscho  
A.Z. Kruse  
Fanita Lanier  
Arnold Leander  
L. H. Lebduska  
Hughie Lee-Smith  
Carl Lella



Michael Lensen	Ludolfe Liberts	Pat Sowecke	Armando Sozio
Virginia Libhardt	Robert Lie	Jean D. Spencer	Robert B. Sprague
Virginia Livingston	Walter K. Long	Stein	Dahli Sterne
Paule Loring	Naomi Lorne	Maxwell Stewart	Allen Stone
Calla L. Lukes	Daniel Mac Norris	Story	Strickle
George Magazzini	Joseph Margulies*	Derald Swineford	Lucille Sylvester
Louise E. Marianetti (Mariennetti)	Isabell Markell	Mary(Winter) Taylor	Terry
Lajos Markos*	Greta Matson	Garcia J. Torres	Paul Toros
Sascha A. Maurer*	Bill Mayer	Ernest Townsend*	Janet Turne
Bena Frank Mayer	Lawrence R. Mc Coy	E. Valderamma	T. Van Blunt
Dorothy H. Mc Coy	Paul Meltsner	Van Noble	Dorothy Varian
Anna E. Meltzer	Marion de Sola Mendez	Nunzio Vayano	Viber
Ben Messick & Velma Hay	William Meyerowitz	M. Falkenburg Wagstaff	Hugh Walter
John Z. Miller	Valentine Molina	Yin Pao Wang	Margaret Ward
Eileen W. Monaghan	Montlack	W. Reginald Watkins	Harry Watrous*
Mark Moon*	Moore	John S. Wenger*	John Wheat
Adelaide Morris	Morrison	Charles Whitaker*	Frederic Whitaker*
Benjamin Morrow	Seong Moy	Doris White	Ruth M. White
E.A. Mullen	Jerome Myers	Florence Whitehill	Loran F. Wilford*
Rafael Navarro	Neidlinger	Harriet Wilkie	Jacques Willett
John Newman	Irene Hodes Newman	J. Scott Williams*	Sol Wilson
Hobart Nichols	Frances O' Brien	Richard Winston	Andrew Winter*
James F. O' Brien	Jane Oliver	Charles H. Woodbur	Stanley W. Woodward
M. Angelo Oliver	Herb Olsen*	Harry Worthman	Wylar
Orienton	George Parker*	Countess Maria Zichy	
Paterson	Terry Patterson		
Jane Peterson	Albert Pels*		
Robert Phillip	Margaret McDonald Phillips		
John Pike*	Pitsboro		
Henry Pitz*	Eleanor Platt		
Polk	Elmer Porter		
Paul Puzina	Larry Quackenbush*		
Jerry Quier	Noel J. Quin		
Rakowy	Saul Raskin		
Raymond	Regensburg		
Winold Reiss	Jack Richard		
C.H. Richert	Leonard Richmond*		
Dorothy M. Rising	Clyde Roberts		
Robert Roche*	John Rogers		
Umberto Romano	Rosenthal		
Hilda Rubin	Ellis Ruley		
Chauncey F. Ryder*	E.W. Ryerso		
Margery Ryerson	Paul Sample*		
LeRoy Sauer	Savinia		
A. Allyn Schaeffer*	Schmeidler		
George Schwacha	Ralph C. Scott*		
Scuder	Bird Sharaki		
Irving Shapiro	Nan Sheets		
Everett Shinn	Ben F. Shute		
Louis Sicard	C.H. Simeidler		
Maxwell S. Simpson*	Clyde Singer		
John M. Sitton*	Jacob Getlan Smith		
Henry B. Snell*	Sokolsky		



Artist John Wenger palette, courtesy private collection



Artist Arnold Hoffman palette, dated 1957, courtesy private collection



## Max Grumbacher Company Chronology

Compiled from the M. Grumbacher Co. catalogues of 1933 and 1953, and from George Stegmeir's comments former Grumbacher employee.

- 1903 M. Grumbacher Inc is founded by Max Grumbacher an Austrian immigrant to New York City. The company begins as importer of brushes and paints for fine art, sign and scenery painting.
- 1905-20 Establishes a showroom at 33rd and Fifth Ave., NYC.  
Begins importing and distributing for the next twenty years exclusively H. Schmincke colors and paints from Dusseldorf, Germany in the United States and Canada.
- 1920's-1934 In 1934, Grumbacher negotiates a license and establishes an Artist's Color Factory for the manufacture of Schmincke color products including Artist's Colors. Sets and mediums are introduced in the United States. By 1933 has moved manufacturing operations to 460 West 34th Street, NYC at 10th Avenue; where the company remained for the next fifty years.
- 1933-38 Grumbacher publishes a three-volume catalogue at 468 & 470 West 34th Street, NYC that is distributed through North America. By this date Grumbacher has established offices at 176 King Street West, Toronto, Ontario, Canada and offers an extensive multiple line of pigments including: *Mussini Colors* including *Mussini Matte Colors*, *Schmincke Artist Colors*, *Dusseldorf Colors*, *Gainsborough Art Student Colors*, and *Schmincke Decorative Colors*. Soft pastels are introduced as per advertisement of artist Everett Shinn and also water colors as per advertisement of George Elmer Browne. Casein colors and Cel colors used by Walt Disney for animated cartoons, and *Pre-Tested* oil paints are introduced.
- 1938 In the midst of World War II, Max Grumbacher Company purchases all trademarks and manufacturing rights for *Schmincke's Artist's Colors*.
- 1939 Max Grumbacher dies leaving ownership and management of the Grumbacher Company to his three nephews: Walter, Stanley and Joseph. The company continues production for the United States Government during World War II supplying the armed forces graphic design products and experimenting with camouflage colors for warships. Grumbacher also participates in setting up the first U.S. commercial standards for professional grade artist's colors.
- In the 1950's the company gives greater prominence to the Grumbacher name. *Pre-Tested* line of paints and stretchers are listed in 1953 catalogue and as per advertisement by artist Ernest Fiene.
- 1953 Less emphasis is on the Schmincke name, dropped from *Pre-Tested*, and replaced with the Grumbacher name. A change in the style of the stretcher bars occurs. Introduces *Genuine Casein* colors, hard pastels as well as new oil pigments and tints:

*Grumbacher Finest Oil Color Flesh*

Grumbacher Alizarin Crimson(golden)

Grumbacher Permanent Bright Green

Grumbacher Transparent Brown

Grumbacher Transparent Yellow(Aureolin)

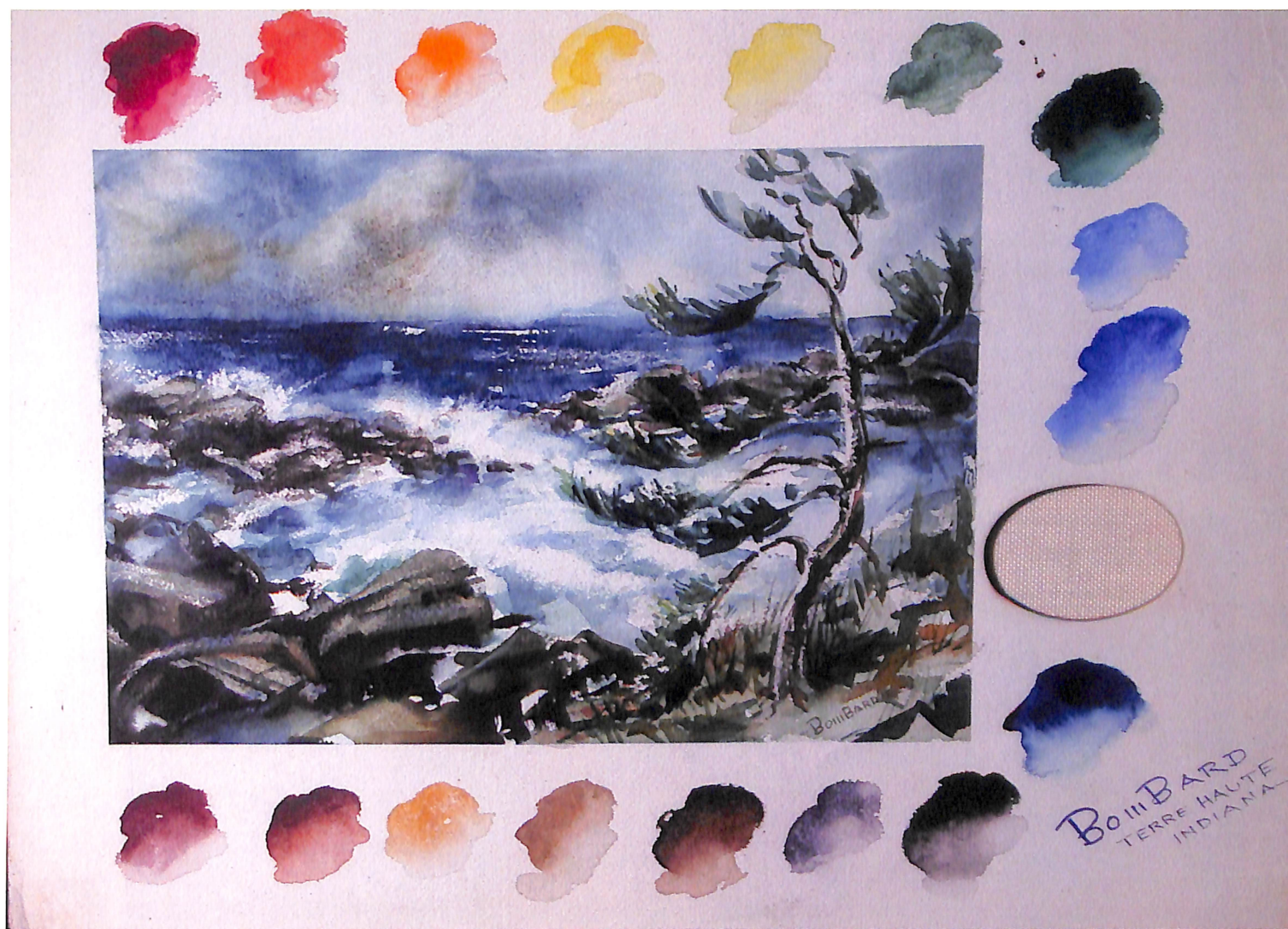
Grumbacher Mars Black

In the 1953 catalogue Grumbacher defines the *Pre-Tested* line; "The name *Pre-Tested* implies, every batch of color is checked and tested. Each must first be approved by our laboratory. Each must first be approved by our laboratory and must then pass performance tests by professional artists, before it is offered for sale."

- 1962-66 Introduction of Hyplar Acrylic Colors.
- 1970 Grumbacher produces over 16 million tubes of artist paints and colors.
- 1978 Grumbacher is purchased by Time Mirror Corporation. All finished goods and shipping is moved from New York City to Cranbury, N.J. Manufacturing still remains in N.Y.C. The company begins toxicological studies of its paints and materials.
- 1985 Grumbacher is purchased by Brentwood Associates (a venture capital group) and merged into C.P.C. International.
- 1987 All manufacturing moved to Cranbury, N.J. and brush making plant located in Lisbon Falls, Maine.
- 1987-92 C.P.C. International sells Grumbacher to Berol Corporation a manufacturer of pencils and writing instruments. Berol introduces new product lines; re-launching soft pastels, alkyd painting medium and craft acrylic colors and Max Grumbacher oil paint that mixes with water.
- 1999 to 2004 Stanford Corporation, known for their inks and writing instruments, purchases Grumbacher. Introduces *Accent Craft* products as well as *Rotring Writing Instruments*.



## Selection of Palettes from the M. Grumbacher Collection



Floyd W. Bombard palette, signed lower right, "Bombard/ Terra Haute/ Indiana", watercolor, size 14 1/2" H x 19" W, lent courtesy of Dr. Roberta Helfgott

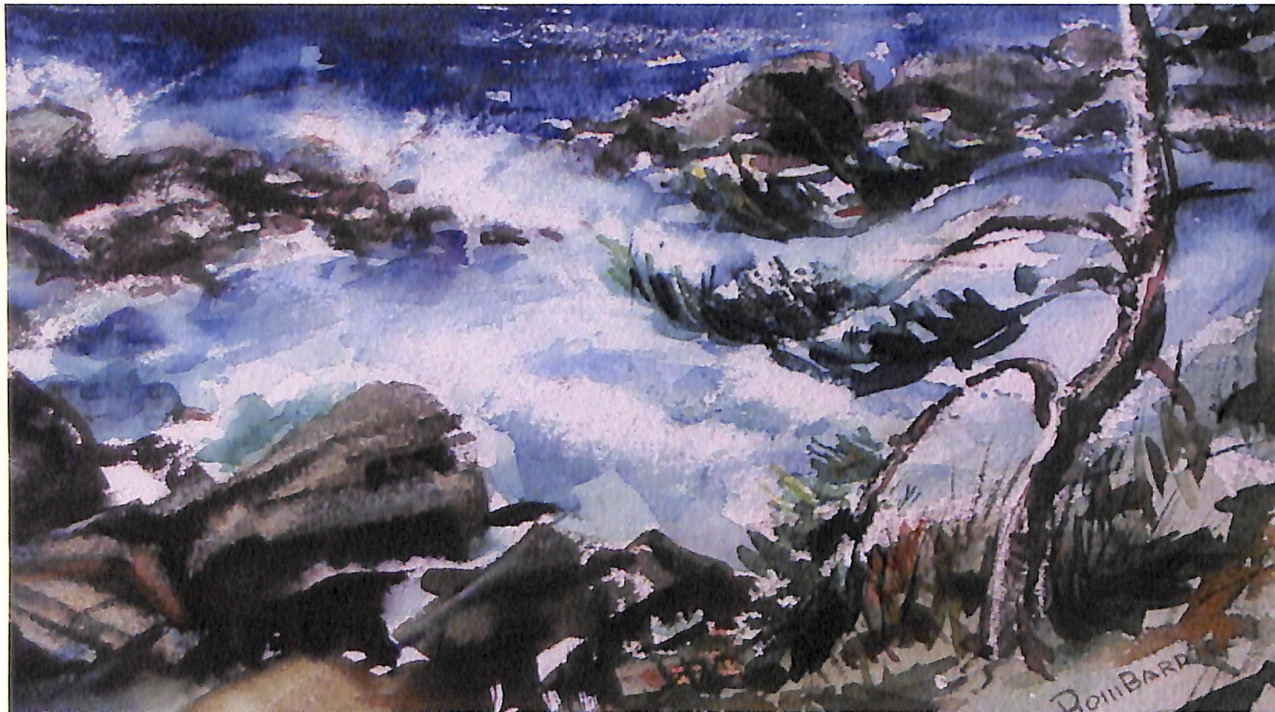


**Floyd W. Bombard ( ?-1994)** - - was a winter resident of Lakeland, Florida and is in the collection of the Polk Museums of Art of Florida. He was an artist member of the Brown County Art Gallery, Nashville, Indiana; the Swope Gallery of Terra Haute, Indiana; the Lakeland Art Guild and charter member of the Florida Watercolor Society.

He studied at the Chicago of Fine Arts and the National Academy of Fine Arts in Chicago and also at the Herron Institute and the Traflinger School of Indianapolis, Indiana.

He attended painting workshops with Elliot O' Hara in Flat Rock, N.C. and in Illinois, and studied with Michael Frarey in Missouri, with Edgar Whitney on the coast of Maine, with Rex Brandt in Europe, with Milford Zones in New Mexico and with Diana Kan in New York.

He held many one man shows throughout the United States. His paintings have won many awards including best in show, first watercolor, merit awards and many purchase prizes. He exhibited at the Hoosier Salon Gallery in Indianapolis from 1957-1968. Some of the subjects which were exhibited, were of Cape Elizabeth, Maine, and of Makapun Point on the Island of Oahu, Hawaii, with such titles as *Surf in Storm*, *Stormy Day*, or *Let the Sea Roar*. The watercolor palette in this exhibition is signed by the artist and possibly depicts a stormy day on the Great Lakes and which seems to be this artist's favorite subject. This palette may have been included in the *Acquachromatic Exhibitions* of M. Grumbacher Co. in 1937-38.







**Lottie Meyer Catok ( 20th C.)** - - studied at the New York School of Fine and Applied Arts with artists Guy A. Wiggins, William Lester Stevens, Jane Freeman and Robert Brackman. She was known for her portraits and landscapes. She did many portraits of college presidents (Springfield), Clergy and Medical personal (Weston Women's Hospital). She preferred working in oils and watercolors. In 1932 she received a first prize from the Springfield Art Guild. She exhibited at the Grand Central Gallery NYC from 1955-57, North Shore Art Association 1963-72 and the Hudson Valley Art Association 1969-72. The palette in this exhibition shows a landscape probably of Cape Ann, Ma. where she spent many summers and did much of her work.





Lottie Meyer Catok palette, signed mid lower right-"Lottie Meyer Catok", oil, size 13 1/2" H x 16 1/2"H, lent courtesy private collection.





Mary Black Diller (Engel) palette, signed lower right, colored ink, size 14 1/2" H x 18 1/2" W, lent courtesy private collection.





**Mary Black Diller (Engel) (20th C.)** - - was born in Lancaster County, Pennsylvania and her work is known for illustrations of that Lancaster area. She studied at the Carnegie Institute with artist Petravits; Pennsylvania Academy of Fine Arts with artists McCarter, Garber, and Arthur Carles, at the Arts Students League with Frank Dumond, and at the Metropolitan Art School with artists Jacobs and Phillip Hale. She won prizes in 1925 from Lancaster, Pa., in 1923 from the Studio Club, NYC, in 1940 Ogunquit Art Association, Maine. She exhibited at the Audubon Artists NYC from 1940-45, at The Pennsylvania Academy of Art 1939-41, at the Society of Independent Artists, at the Tiffany Foundation and at the Newhouse Gallery, NYC. Her work is in the museum collections of the Albany Institute of History and Art, The Columbia Museum of Art, S.C., Seaton Hall University, Newark, N.J., and in the Tiffany Foundation.

In 1954, she authored the publications, *Drawings for Children*, *A Child's Adventure in Drawing*, and in 1955, *Drawing for Young Artists*. She did illustrations for *Design Magazine*, *Jack & Jill Magazine*, *Every Child's Magazine*, as well as *Town & County* and *Sun News*. Mary Diller was married to Michel Engel who helped M. Grumbacher & Co. to create the palette collection.

In this palette Mary Black Diller used colored inks to depict her range of colors in the form of whimsically painted apples arrayed below an Amish farmwife and her children collecting apples in two baskets. This palette is a welcome light touch and is typical of her illustrations for children's books. Diller's method of cross-hatching fine lines is reminiscent of pastels and emphasizes the solidity of forms with a humorous tone.

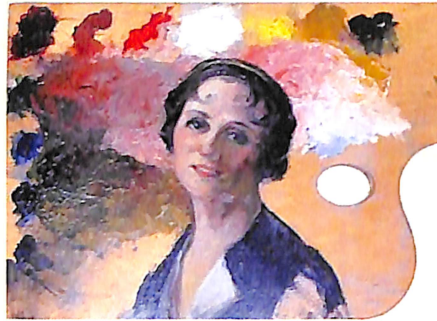


**Martin (Henry) Fischer (1879-?)** - - was born in Kiel, Germany but is best known for his work in Cincinnati, Ohio. He was a member of the Duveneck Society of Portrait Artists, Ohio and was also a member of the American Artist Professional League (AAPL), where he won the gold medal in 1947 and the bronze medal in 1955. He was also a member of the American Federation of the Arts and the Cincinnati Art Club. His work includes murals at the College of Medicine and College of Pharmacy in Cincinnati. He published in 1930 for the AAPL a technical booklets, *The Permanent Palette*, which discusses Whistler's colors and techniques as well as other artists, Paul Dougherty, Frank Duveneck, Wilson Irvine, Walter L. Palmer and Frederick J. Waugh and old master artists, Velasquez, Van Eyck and Brocklin.

The small wooden palette in this exhibition is probably part of the original miniature palette collection of the 1936-38 exhibition that traveled the country in various one week museum exhibitions.

**Martin Fischer palette, signed lower right- "Fischer/ 1936", oil, size 7 ¼" H x 11 ¼" W, lent courtesy private collection.**



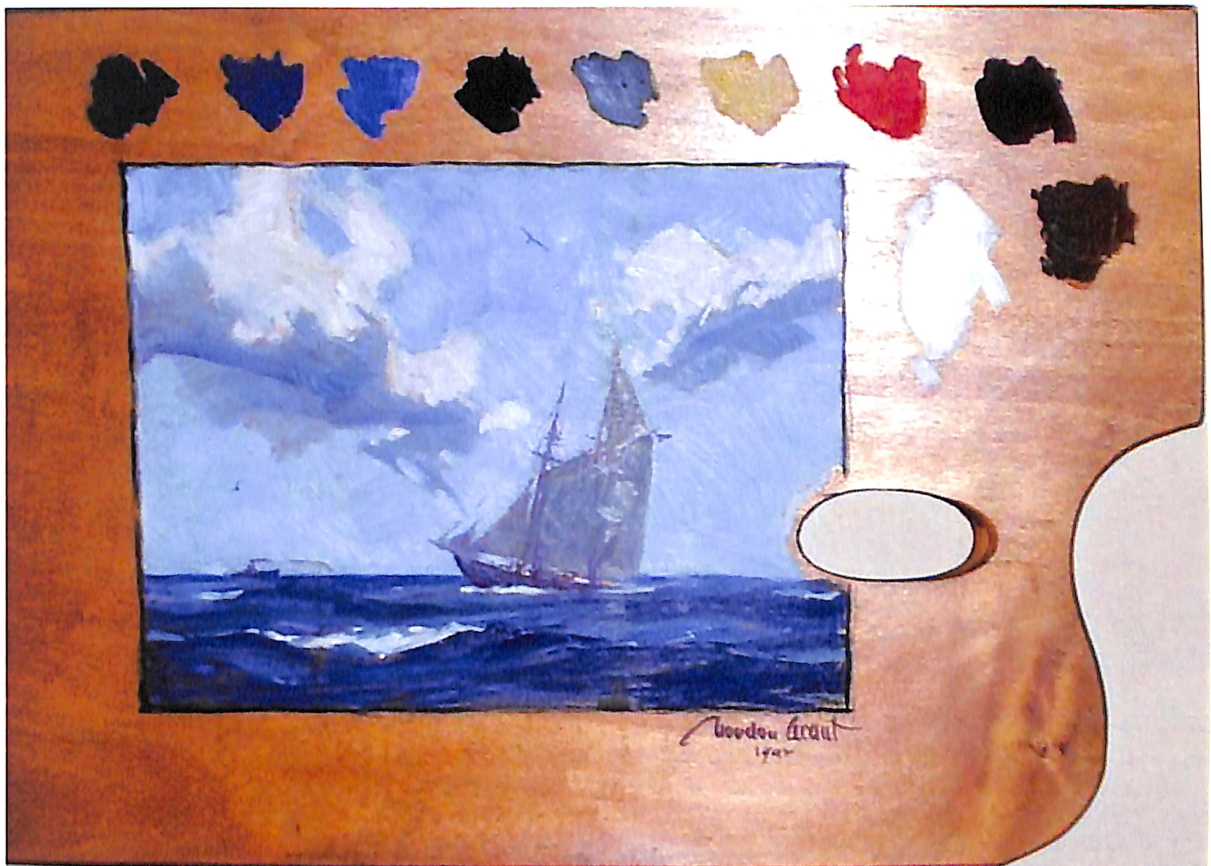


**Jane Freeman palette, “Portrait of Mary Black Diller Engel” signed on the back, oil, size 16”H x 20”W, lent courtesy of the family of Michael Engel II.**

**Jane Freeman (1883-1963)** - - was born in England and was brought by her parents to the United States at the age of three. She began her career as a model, became an illustrator, and then studied painting with Charles Hawthorne, William Merrit Chase, Vincent Dumond and Robert Henri. She went to Europe to study portrait painting and then settled in New York City.

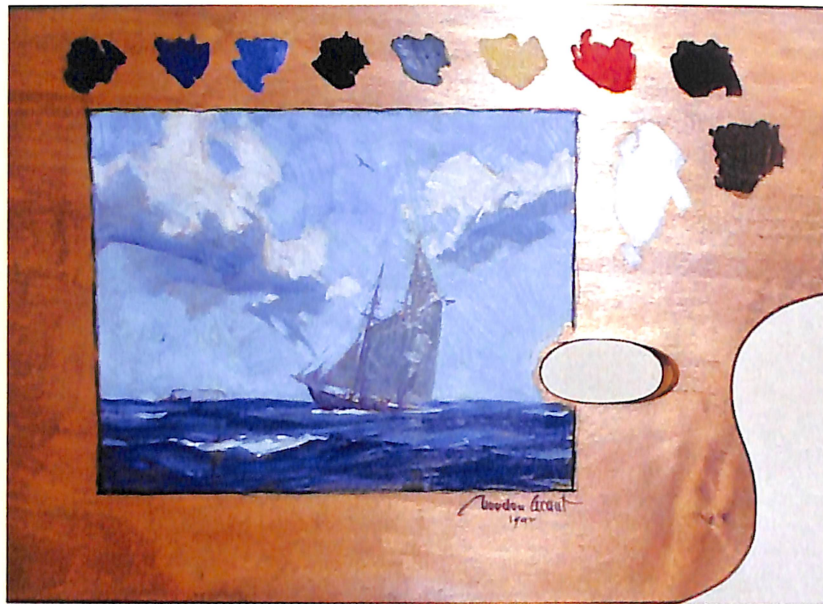
She was a prominent member of the Rockport Massachusetts Art Association where she spent many summers and taught classes. She was a member of the Association of Women Painters and in 1928, won a prize for watercolor.





Gordon H. Grant palette, signed lower right, 'Gordon Grant/ 1942', oil, lent courtesy of family of Michael Engel II.





**Gordon H. Grant (1875-1962)** - - was best known as a marine painter, etcher, illustrator and muralist. He was born June 7th, 1875 in San Francisco, Ca. As a youth, Grant was sent to Scotland for his education and to “maintain his ancestral ties.” The sailing voyage from California around the Cape Horn to Scotland remained a lasting and lifelong influence on his career and started his fascination with the sea and sailing ships.

After studying art in London schools, he returned to San Francisco and began work with the *San Francisco Chronicle and Examiner* as artist/reporter with on-the-spot drawings made of battlefields and warfronts. He covered the Boar War and the Mexican Revolution, his images of these events were published in Harper’s Weekly. Grant was famous for his maritime drawings and paintings in which he did many books illustrations. However his fame as a painter of ships was greatly enhanced in 1906 when prints of his painting of the U.S. Constitution were sold by the thousands to help raise money for the preservation of that historic vessel. The painting now hangs in the Oval Office of the White House. In 1950 Watson-Guption published the *Gordon Grant Sketchbook* containing over 200 of his on-the-spot drawings done of streets, harbors, beaches and figures. The strength of these drawings reinforces the depth of his skill.

His drawings and paintings have been purchased by over twenty museums including the Metropolitan Museum of Art, Library of Congress, New York Public Library, John and Mable Ringling Museum of Art, San Diego Museum of Art and the Nelson-Atkins Museum of Art. He received many awards for his watercolors and paintings. He was member of the American Watercolor Society, the Society of Illustrators, President of the Salmagundi Club from 1939-1941, and member of the American Federation of the Arts. Grant won numerous awards including a medal at the Paris Exposition of 1937. The fine palette in this exhibition depicts a sailing ship on the high seas a typical subject matter for him.



**John Newton Howitt (1885-1956)** - - was known as a portrait painter, landscape artist, and illustrator. He did cover designs for national magazines and posters. He studied with artists Frank Dumond, Walter A. Clark and Reuterdaahl. He exhibited at the Westchester Art Club where he won a prize in 1945. He became a member of the Salmagundi Club, N.Y.C. in 1920 and continuously exhibited there from 1921 to 1938.

This miniature palette is from the 1936 period when M. Grumbacher first formed the collection and is an example of Howitt's landscape impressionistic technique. The snow scene with stream may be from a New York country location where many of his paintings were from.





John Newton Howitt palette, signed lower mid center, stamped "M. Grumbacher", oil, size 8" H x 11"W, lent courtesy private collection.

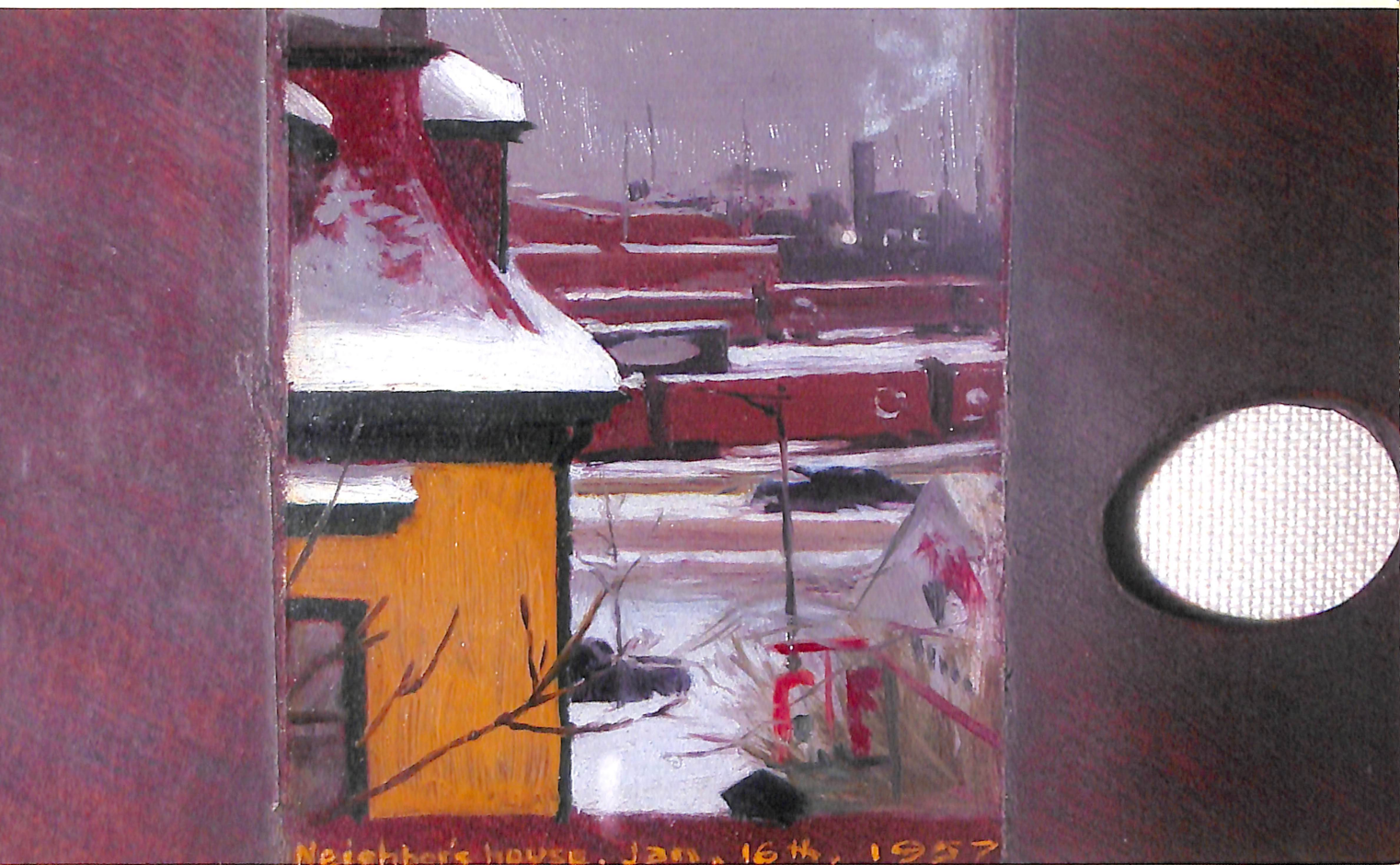




Percival Alexander Leason palette, signed lower right, oil, size 13 ½" H x 18 ¾" W, lent courtesy private collection.



**Percival (Percy) Alexander Leason (1889-1959)** - was an Australian/ American painter is best known for his illustrations. He lived in Staten Island, N.Y.C. and was the director of the Staten Island Historical Society. He was a member of the Society of Illustrators in 1947 and became a member of the Salmagundi Club, N.Y.C. in 1949.



His palette is titled and dated, "Neighbor's House, Jan. 16th 1957", and is probably a view from his studio window. Leason wrote on the back of his palette, "The model is reduced one third. The original (palette) is used in the studio, another... is used in the landscape outfit...only the base modifiers white, black, yellow ochre, etc. could be called constant. Most of the colors... are used only according to the demands of the subject".

Percy Leason





**Carl Lella palette, signed lower right, oil , size 14 ½"H x 18 ¾"W, lent courtesy private collection**

**Carl Lella (1899-?)** -- strongest affiliation is with New Jersey and New York where he completed most of his artwork. He did mural work for the WPA and in 1934 completed a mural entitled, *Our American Freedom*, for the Woodbridge, N.J. High School. The Newark Museum has a drawing of a man's head in their collection. This palette shows the style of his mural work with its ethereal figure.



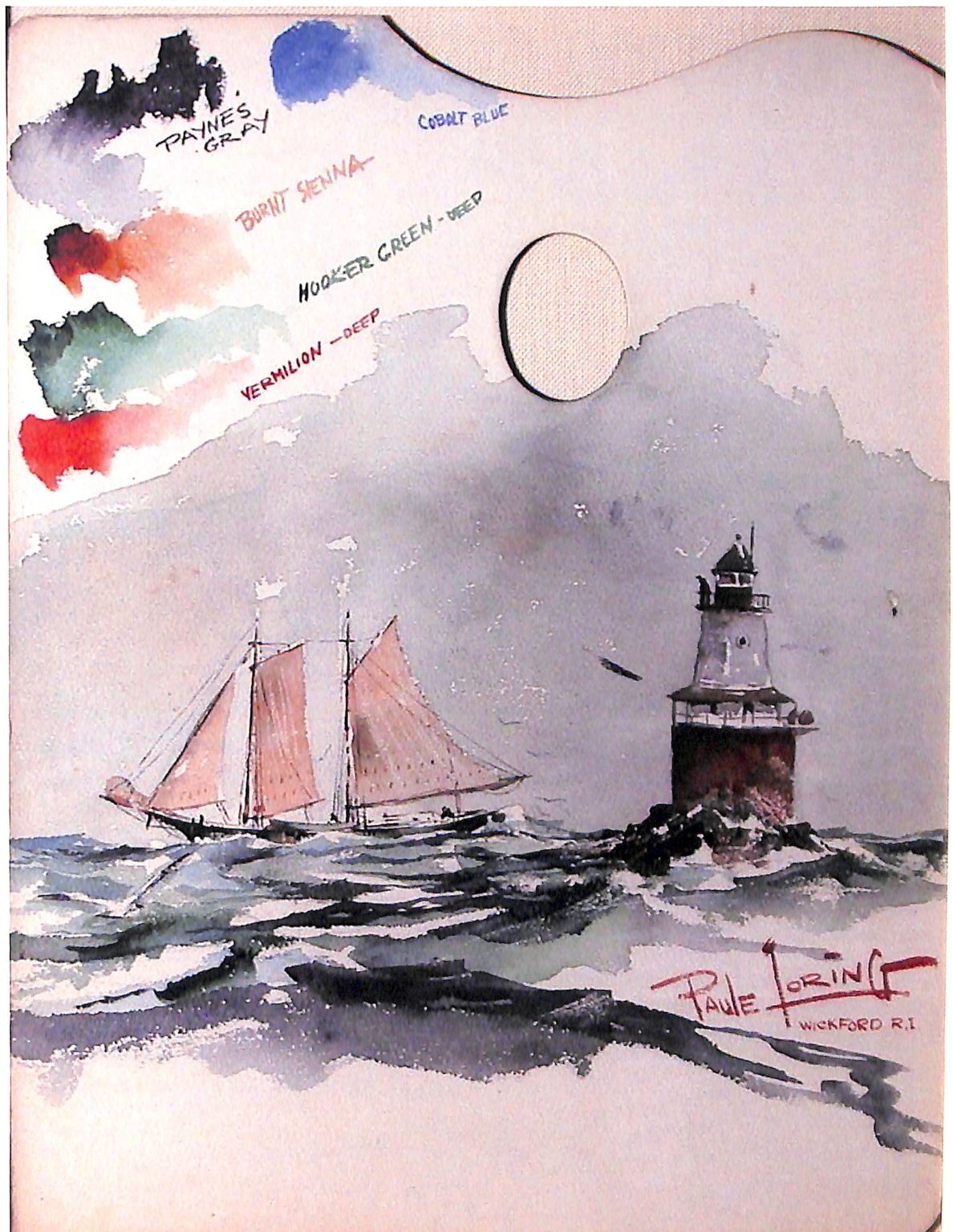
**Paule S. Loring palette, signed lower right, "Paule Loring/ Wickford, R.I.", watercolor, size 18 ¼" H x 14 ½" W, lent courtesy private collection.**

**Paule S. Loring (1899-1968)** - - was known as a leading illustrator and cartoonist. He had a lifetime familiarity with the sea and it's ships. His artist studio was located in Wickford, Rhode Island and he often cruised the New England Coast and shoreline in his boat *Glory Anne II*, for subject matter for his watercolors and drawings. Loring was adept at depicting the moods of the sea and the weather, fair or foul, which he often put in his works. As Loring states in Fuller's publication, *"To my mind, some of these sketches have merit- but others...were simply notes taken down for further reference. They are not detailed; some were very quick sketches while others, like that of Maine...took longer... I can thumb through the sketches, recall places and boats, and do paintings."*

In *American Artist* magazine, his fellow artist Frederic Whitaker comments, *"He is an instinctive artist who works by a sense of 'feel', a natural!"* He illustrated such books as, *"Three Sides to the Sea: Memories of S' Cunnet Childhood"* by David Pattenin 1956, *"An Irish Pilgrimage"* by George W. Potter, 1950, *"Dud Sinker Lobstermen"* by N.C. Fuller, 1964, and *"Wickford Memories"* by Anita W. Hinkley, 1972. Loring's papers and works are in the North Kingston Free Library, R.I., and the University of Rhode Island Special Collections. The watercolor palette in this exhibition depicts the Wickford Lighthouse in rough weather possibly viewed from his "studio shanty" on the shoreline. Loring is careful to list on the palette the colors and tints used in his watercolor work. Note the artist's use of Payne's grey.











**Sascha A. Maurer (1897-1961)** - - was an Austrian/American artist who studied in Munich, Germany at the School of Applied Arts. He exhibited at the Rockport Art Association, Maine in 1945, American Watercolor Society from 1936-46, Audubon Artists NYC in 1945, Allied Artists of America 1941-42 and at the Rockefeller Center in 1936-38.

Maurer is best known for his posters, especially his skiing posters, which were always dynamic in structure. This vigorous quality is shown in this watercolor palette, titled "*Teamwork*" where the team of horses in a diagonal, dominates the horizon line and the smaller figure of the man is along the right. This palette was part of the Grumbacher traveling exhibition in 1957-59 and was probably part of the original "*Acquachromatic Collection*" that Grumbacher created in the 1930's-50's. Originally the "*Acquachromatic Collection*" was advertised as being painted on expensive Royal Watercolor Society(RWS) paper, however the paper palettes quickly replaced the RWS paper and the paper palettes became the norm for the watercolor collection.





Sascha A. Maurer palette, signed lower right, "Sascha Maurer", watercolor, size 14 ½" H x 18 ¾" W, lent courtesy private collection.



**John Zollinger Miller palette, signed lower right, "John Z. Miller", oil, size 13" H x 18" W, lent courtesy private collection.**

**John Zollinger Miller (1867-?)** - was an artist that was best known for his association with Lancaster, Pa. where he was born. He studied with John F. Carlson and Guy Wiggins. He was a member of the Lancaster County Art Association and American Artist Professional League, NYC. He had one-man shows at Hotel Devon and Savoy Plaza in NYC. In 1940 he exhibited at the Lancaster County Art Association.



The winter scene on this palette probably represents a Pennsylvania scene that he is best known for. The larger size of the rectangular palette indicates (although it is not dated) a 1940's date, when possibly this palette entered the M. Grumbacher collection.





**Artist Chauncey F. Ryder palette, signed mid center "Chauncey F. Ryder", oil, size 24 1/2" H x 28 1/2" W, lent courtesy of private collection**

**Chauncey F. Ryder (1868-1949)** - - was one of America's most pre-eminent artist of the early twentieth century who established his own unique style of tonalism and post impressionism. He was a painter, etcher, lithographer and illustrator, and he had studios in New Haven, Ct., Chicago, New York City and Wilton, N.H. He studied at the Art Institute of Chicago (c. 1891), Smith's Art Academy, *Academie Julian*, in Paris with Jean Pail Laurens(1901) and with Raphael Collins. He was an Associate (1915) and an Academician (1920) at the National Academy of Design and was an active member of the Salmagundi Club, National Arts Club, Lotus Club, Allied Artists of America, American Watercolor Society, Chicago Society of Etchers and the New York Water Color Club. His first award came in 1907 at the Paris Salon and during his career he won gold medals at the National Academy of Design, American Watercolor Society (where he exhibited over 30 years), the National Arts Club, Salmagundi Club, the New York Watercolor Society, the Baltimore Watercolor Society and many more.

Ryder is represented in the permanent collections of over 50 museums, including the Metropolitan Museum of Art, the Art Institute of Chicago; Pennsylvania Academy of Fine Art, Baltimore Museum of Art, the Corcoran Gallery of Art, National Portrait Gallery Smithsonian, Carnegie Art Institute and many more.

The palette in this exhibition shows Ryder's dramatic painting technique and his minimal palette colors. As he states in a letter on the back, "I work with a very limited group of permanent colors mainly earth- I find that Schmincke Finest Colors have always met my needs."





**Clyde J. Singer palette, signed lower right, "Charlie's Place/ Clyde Singer/ 1936/", oil, size 16" H x 20" W, lent courtesy private collection**

**Clyde Singer (1908-1999)** - - became known for his regionalist paintings in oil and watercolors of gatherings of people, at carnivals, standing in bars, on a crowded windy street, celebrating holidays or looking at paintings in a gallery. In 1933, he received a scholarship to the Art Students League, NYC where he studied during the Depression with John Stuart Curry, Thomas Hart Benton, Kenneth Hayes Miller and Ivan Olinsky. The artist Alexander Brook and his wife, and the previous listed instructors, helped him financially during this time. He was appointed the curator/director of the Butler Institute of Fine Art 1940-47, where he also taught and was a close friend of Joseph Butler III. His work can be found in many museums such as Pennsylvania Academy of Fine Art, Wadsworth Athenaeum, Massillon Museum of Fine Art, the Butler Institute of Fine Art, and the Columbus Gallery of Fine Art.

Adopting the social realist style, Clyde Singer often painted in the same locations as John Sloan and George Bellows. He painted many scenes of the interior of Charlie's Place, a famous New York City bar that John Sloan had depicted and thus the palette in this exhibition logically depicts the bar as an example of Singer's work and style of painting. This palette is signed and dated 1936, and is one of the earlier palettes from the Grumbacher Collection.



Robert Burkitt Sprague palette, signed lower left, "*Sprague-Fla.*", typed mid-center,



*"Two Lemons and a Lime" by Robert B. Sprague, St. Petersburg, Florida*. Bottom right label, "171", oil, size 18 ½" H x 11 1/8" W, lent courtesy private collection.

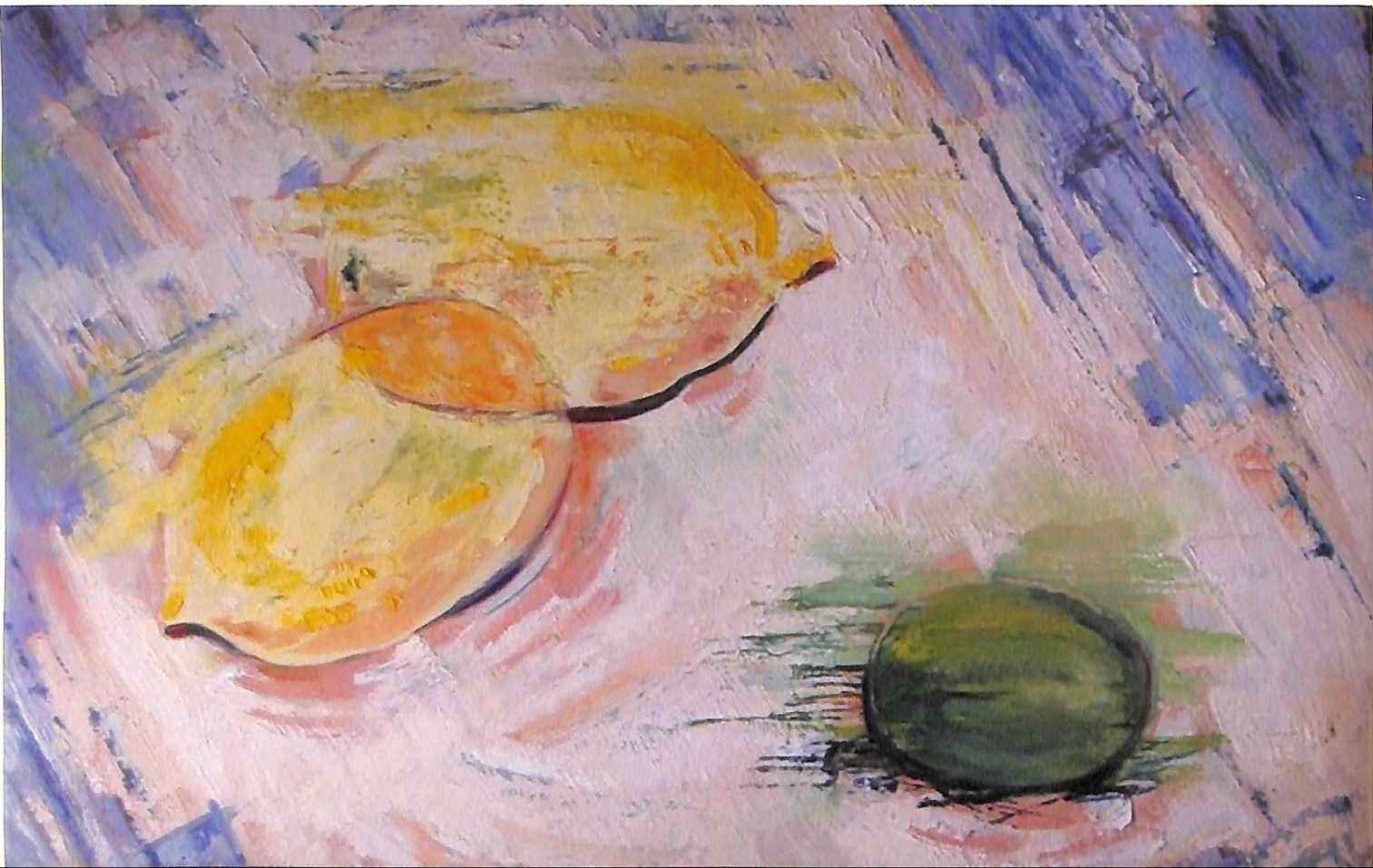


**Robert B. Sprague (1904-?)** -- was born in Dayton, Ohio in 1904 and studied at Antioch College, at the Dayton Art Institute, at the Roerich Museum of N.Y., and at the Taos School of Art. He also studied with artists Guy Wiggins, Howard Giles, Ward Lockwood and Carl Holty. He was a member of the Florida Art Group, Florida Federal Art and the St. Petersburg Art League in which he served as president in 1956. He received awards in 1934 from Dayton, Ohio, awards in 1952 and 1953 from the Florida State Fair, and also in 1952 from the Florida Southern College, and a citation of merit from Florida Gulf Coast Group.

His work can be found in the following institutions: Coshocton Ohio Public Library, Department of Justice Building, Washington D.C., and the Clearwater Art Group. His mural work can be found in Jackson School, Dayton, Ohio; The Courthouse Roswell New Mexico; Trailside Museum, Cincinnati, Ohio.

He exhibited at the Pennsylvania Academy of Fine Arts, the Art Institute of Chicago, the Riverside Museum, the Connecticut Academy of Fine Arts, the Denver Art Museum, the Nelson Gallery of Art, Oklahoma City Art Center, Museum of New Mexico, at the High Museum, at the Ringling Museum of Art, the Grand Central Art Gallery and at the Ferarigil Gallery. He also exhibited at the Florida Federal Art traveling exhibitions and the Florida Art Group. He contributed to the St. Petersburg Times and was director of the Roswell Museum of Art, Roswell, New Mexico in 1935-36. He was the founder and director of the Sprague Art School in St. Petersburg, Florida.

**Below detail: Artist Robert B. Sprague palette**







**Mary (Winter) Taylor palette, signed lower right, "Mary Taylor/ '38", oil, size 7 ¼" H x 11 ¼" W, lent courtesy private collection.**

**Mary Winter Taylor (1895-1970)** - - was born in Centerville, Iowa. She studied at the State University of Iowa and taught at Fort Morgan, Colorado before going to the east coast and at the Art Institute of Chicago and then at the School of the National Academy of Design. While at the National Academy School she meet the artist Andrew Winter whom she married in 1928, and they lived in New York City. The Winters began visiting Monhegan Island, Maine in the 1930's. They purchased a home in 1940, and was one of the few artists who lived year-round on the Monhegan Island from 1942-1958, when Andrew Winter died. In 1959 Mary Taylor sold the house and moved into the studio that Andrew had built in the late 1940's and she began wintering in Florida.

Mary Taylor painted primarily in oil, often working on-site with fairly small canvases. She stated to the Portland Telegram (July 26, 1964) that *"I must paint on the spot to portray the depth of what I feel. There is an essence to all things which is the truth. This is the light that I try to project in my work. Light thrills me. It is this vibrancy of things that I endeavor to record on canvas."* Her work is represented in the Monhegan Island Museum Collection.

The painting on this miniature palette is dated 1938 and shows a lone fisherman in his dory which is representative of the fisherman's daily life on Monhegan Island. This palette is one of original miniature palettes from the Grumbacher collection. Mary Taylor states in 1948 about Monhegan Island, *"Often in winter there are large storm and the big seas come rolling in. This makes a lovely picture."* This palette shows a fisherman and dory in such big seas.





**John Scott Williams N.A. palette, signed lower right, "J. Scott Williams N.A.", lower left, "Timber Line in the Medicine Bow Mountains/ Wyoming", watercolor, size 25 ½"H x 21 ½"W. Lent courtesy private collection.**

**John Scott Williams (1877-1976)** - - was born in England and studied composition with Fred Richardson at the Art Institute of Chicago. His first illustrations were done as early as 1905 for the *Saturday Evening Post*. He did work for over 20 of the major magazines including *Harper's* and *Cosmopolitan*. From 1927 to 1934 he contributed covers to the magazine section of the New York Herald Tribune.

Williams later became a designer of stain glass windows and painter of mural decorations including those for the Indiana State Library, John Hopkins University and a huge 72 by 28 foot ferro-porcelain enamel mural in the main concourse of the Union Terminal in Cleveland, Ohio. He received prizes from the Art Institute of Chicago 1924, American Watercolor Society 1925 and 1927, Salmagundi Club 1928, and the New York World's Fair 1939.

The palette in this exhibition shows the artist painting on-site doing a landscape painting with the Timber Line Mountains, Wyoming in the background. The watercolor palette emphasizes the painterly style of Williams' artwork and de-emphasizes the illustrative in his work.

**Andrew G. Winter (1892-1958)** - was born in Estonia on April 7, 1892 and spent his early years as a mariner, sailing as a mate on square riggers and later, on British and American steamships. These early experiences inspired his marine painting throughout his life. After he became an American citizen in 1921, he studied at the National Academy of Design until 1925. He received a travel fellowship which enabled him to study in Rome and in Paris. In the 1930's he married the artist Mary Taylor and they both settled on Monhegan Island where they created a studio, became permanent residents on the island and worked there as artists until their deaths. Much of his subject matter is the sea depicted from the island both in storm and heavy weather.

He received numerous prizes from many organizations including the National Academy, Salmagundi Club, National Arts Club, Louis Comfort Tiffany Foundation and the New York World's Fair, 1939. He exhibited at the Carnegie Institute, Corcoran Gallery of Art, Pennsylvania Academy of Art, Chicago Art Institute, Toledo Museum and American Federation of Art.

**Andrew G. Winter palette, signed lower mid-right, "A. Winter-38", oil.**  
Lent courtesy of the family of Michel M. Engel II.







**Above: Artist Charles Henry Miller palette, courtesy Salmagundi Club**

## **The Salmagundi Palette Collection**

As Gettens and Stout stated in *Painting Materials a Short Encyclopedia*, although palettes have been made out of various materials--porcelain or enameled ware, glass, slate and aluminum--the standard material for artist palettes for centuries has been hardwood. Cherry wood, walnut and mahogany were common in the nineteenth century, while whitewood (tulip wood), and birch wood as well as hardwood veneers have been used in the twentieth century. It has been suggested that palettes have been used as early as Egyptian pre-dynastic times. Early palettes also appear in a Pompeian wall painting from an artist studio. Palettes are depicted in the eleventh century, in old master paintings of Saint Luke, and paintings of artist studio interiors showing various shapes. However, according to Gettens and Stout, "... *few actual palettes ...have survived*" from the eighteenth century or earlier. Thus, it is in the nineteenth and twentieth centuries that palette collections (that still survive today), were beginning to be formed, with emphasis not on American artists but on nineteenth century European artists. Most museum palette collections are almost solely European in orientation, and a large museum collection would have a maximum of a dozen or so European palettes with at the most one or two American artist palettes. For example, the National Academy of Design of New York, a center for American art for over a century, has in its collection, only three American artist palettes; James Carroll Beckwith, George Willoughby Maynard and John LaFarge.

According to Gettens and Stout, there are three modern shapes for palettes: the oval, the oblong or rectangular, and the studio or arm palette. The studio or arm palette is larger than the other two types and varies from about twenty to nearly thirty inches in length and from fourteen to about eighteen inches in width. The thumb hole is set well back from the edge, and the edge which is held towards the painter is cut out to fit around the elbow.

The studio palette in particular is of varying thickness from one half to three quarters inch at the thumb hole side and tapered to about an eighth inch. This provides strength where the strain is greater and gives a certain weight to the end which is shorter, allowing a balance to the whole. Today, however, many modern artists prefer to use the top of a painting cabinet or table, covered with a piece of glass, ceramic, plastic or cardboard which can be brought into a position conveniently near an easel. Many modern artists today consider a wooden palette a quaint tool and merely a symbol of their craft. They never use a wooden palettes when they paint. The change in using wooden palettes may be directly related to the change in artists' grounds and painting techniques previously using red or multiple grounds on canvases, common in the seventeenth and eighteenth centuries and replaced in the nineteenth and twentieth centuries with single layer lead white grounds on canvases. The brown tone of a wooden palette became less desirable to use for color mixing.

It is most unusual to find a palette collection numbering approximately one hundred and twenty American artist palettes at the Salmagundi Club. The Salmagundi Club's Collection includes palettes by such member artists as J. Francis Murphy, J.G. Brown and by non members George Inness and Thomas Dewing and is composed mostly of nineteenth and early twentieth century artists. It is probably the largest remaining collection of its kind in the United States. The likelihood that such a palette collection could be formed again, today, is very small.

The Salmagundi Club began in 1871 as a sketch club (Salmagundi Sketch Club), which met in various artist studios where members would critique each others drawings, sketches, and oil studies. Some of the Club's meetings were first held at the skylight studio of American sculptor, Jonathan Scott Hartley, who was the son-in-law of the artist George Inness. Meetings were also held in Napoleon Sarony's photography studio at 37 Union Square. The name of the Club comes from two sources; the word "salmagundi", according to the *Random House Dictionary*, is a mixed dish consisting of chopped meat, anchovies, eggs, onions, oil etc. with a second meaning of "bits and diverse pieces", like an Irish stew with various meats of beef and pork, or a Caesar's salad. The actual source of the name is most likely from the essays by Washington Irving and William Paulding called the *Salmagundi Papers* which poked fun at the staid and puritanical New York High Society of the time.

The palette collection was not begun until the Salmagundi Club had a permanent clubhouse, first located at 14 West 12th Street when their wanderings from artist studio to studio ended. This was formerly the American sculptor's John Rodger's studio before he moved to New Canaan, Ct. and the club resided at this location starting in 1894 until 1917. It was during these years the Club began to form its library, art collection and palette collection from donations by artists members. Some of the books in the library were donated by John La Farge and by his widow after LaFarge's death in 1910. It is probably in 1896 that the first palette came into the Club's collection; this was George Inness palette, with brushes, and it was a donation by George Inness Jr. (who became Club president in 1903) and by Jonathan Scott Hartley, married to Helen Inness. An old albumen photograph (p.60) of the hallway of the clubhouse shows the Inness palette hanging from the wall. Artist members of the time created the panel paintings that line the hallway, many of which are still in the Club's collection. The larger panel paintings are by J. Francis Murphy, Frederick Rehn, Robert Minor, R.M. Shurtleff, Hugh Bolton Jones, Frank Green, Frederick Naegle, George McCord, Thomas Craig, Henry Mosler, and James Tyler. The smaller panels, to name a few, are by Paul Moran, De Scott Evans, Carle Blenner, William Howe.

By 1917 the Club purchased the brownstone mansion of Irad Hawley former president of the Pennsylvania Coal Company; it was built in 1852-54. Shortly after 1917, the Club received the donation of approximately 67 American artists' palettes from the artist Harry W. Watrous, who was first secretary and then director of the National Academy of Design. The artist Watrous gathered many of these palettes from painters he knew and many which were his friends. Most of Watrous' collection were demonstration palettes and not working palettes, due to their small size; they were never actually used by the artists. Harry Watrous probably supplied the oval



blanks, because of the similarity of sizes, and asked the artists to arrange their colors as they normally worked and to sign the palettes on the front. Included are palettes by Ralph Blakelock (p. 68), Emil Carlson and William Merrit Chase to name a few artists in the collection. Over the decades artists and their families would donate artwork and palettes to the club. Upon the death of the American tonalist J. Francis Murphy in 1921, his working palette (p.61) was donated by his wife and now resides along side the main entrance hallway of the Club in a place of honor opposite the George Inness palette and paint brushes.

The personal arrangement of colors on a palette relies on each painter's development of personal working methods and application of paint. The non-painter might assume that an artist would lay out the colors in order of the spectrum, but that apparently would be no more convenient than if your computer keyboard was arranged alphabetically. The choices and arrangements of colors for an artist to work easily, are as individual as the finished picture and often more enlightening. As Harry Watrous states in a 1908 letter, "*In examining this collection, you will notice the individuality in the setting of the colors, some with the white in the center, some with it on the end, with the reds, yellows, greens, and blues grouped in entirely different manners... but always beautiful and harmonious. It also shows the simplicity of the artist's choice of colors, and how a hundred or more painters will take the same palette and work an entirely different color scheme, the dry and hard, the rich and mellow, the sparkling and somber, each proclaiming the master in brain and brush. Some of these palettes have been "Studio Gods" have been used for years, some for the painting of a single picture, and some have never been used, but have been "set" for me, and on each is the signature used by the painter in signing a picture. For they (the palettes) are pictures, and in living with them I see the painters and what they love to paint, though many hands that held these palettes will never again clasp mine on earth, having gone 'where only the Master shall praise us, and only the Master shall blame.'*"

At the Salmagundi Club the palette collection was hung on the walls, in the library and in the hallways of the Club. This was probably done because of the large number of palettes and to keep the collection safe. The collection was basically ignored for decades, just as other museums and art organizations ignored their own collections. Artist tools, palettes, and other artist implements were not considered valuable by the public or by the museum community in general. For the curator, although an interesting adjunct to the craft of painting, palettes were important enough to collect but not to care for. This attitude of the 1950's, 60's and 70's has changed through the efforts in past years by Ross Merrill, former Director of Conservation at the National Gallery of Art, who established the Art Materials and Research Study Center at the National Gallery, and by Professor's Ed Ahlstrom's on-going research into American palettes as well as by a soon-to-be- published paper by Dr. Elizabeth Fitzhugh on Whistler's paint box and palette.

Over the years, New York City dirt and grime were deposited on the Club's palette surfaces, so much so that the original colors and tints were no longer visible but simply as a grayish black tone; even the signatures on these palettes became difficult to read. At a time when funds were scarce, the palette collection of the Salmagundi Club suffered from benign neglect. The attitude towards the palette collection changed when it was discovered a couple of years ago that some palettes in the Club's collection actually had paintings on them when most of them were either working or demonstration palettes. The palette surfaces were so discolored by dirt that the images of the painting were dulled and obscured; with the palettes hanging high on the walls, the painted images were not easily visible to the viewers. The palettes were numbered with paper labels that were adhered directly to the palette surface. In the course of treatment these labels were removed and bass numbers were attached to the walls near the palettes.

Out of the Club's collection of about one hundred and twenty palettes, only nine palettes had paintings on them. Seven palettes were chosen by the Club for conservation treatment, cleaning and stabilization. The artist's palettes that were chosen were, G. Glenn Newell, George Inness Jr., John G. Brown, John Dolph, Herbert Morgan, Charles Henry Miller, and the 75th Anniversary palette of 1945. Some of the palette had splits in the

wood, caused in some cases by improper mounting onto the wall and drilling holes into the palettes or in other cases, by water damage from a leaking roof. Some of these structural problems could be locally repaired, stabilized, or consolidated using thickened Paraloid B72 adhesive or Beva 371 solution. In other cases the best method of treatment was minimal intervention, to prevent the splitting from extending in the wood and to stabilize the palettes such as in the case of J. Dolph's palette. The damages and splits remained visible. The palettes were cleaned with a PH-adjusted aqueous solution of citric acid and sodium hydroxide adjusted to a Ph 6.5 and 7.5, depending on the solubility, to remove the heavy layer of surface grime and dirt. According to the stipulations of the Board of Trustees, pigment sampling and analysis were declined at this time. Cleanings were limited to surface cleanings to reveal the true colors and the consolidation of some of the pigment paint dabs that were chipping. In some cases the damages existed in the pigment blobs(dabs) and stabilization was done to prevent further pigment loss. It was decided after discussion with the trustees that a varnish coating of Paraloid B-72 would be applied to minimize future deposits of grime and dirt on the palette surface. A discussion of possibly encasing the collection was done. however The logistics of enclosing such a large collection that was permanently on view, however, may not be possible.

**Below: Artist William H. Lippincott palette, dated 1912, courtesy Salmagundi Club**





In closing, the ethical problems in preserving artist's tools and the need to convince an institution of the importance of preserving artist's tools, was successful only because of the discovery of paintings on the palettes. The need to commit scarce monetary funds to conserve artists' tools was the purpose of this discussion. The assumption that conservation funds should only be used for the preservation of artworks is open to debate, as individual artist tools, such as palettes, brushes, paint boxes and paint tubes, may be as unique and important as the individual works of art created with them. These artist materials may be as significant for future authentication as the artwork itself.

**Below: Artist Bruce Crane palette, courtesy Salmagundi Club**



**Palettes in the Salmagundi Club Collection**  
(Inventory ca. 1990)

Edwin Austin Abbey, #12  
 John White Alexander, #29  
 George R. Barse, Jr., #91  
 John W. Breyfogle, #80  
 Frank A. Bicknell, #55  
 Ralph A. Blakelock, #23  
 Edwin Blashfield, #1  
 Carle J. Blenner, #14  
 Ernest L. Blumenschein, #42  
 J.B. Bristol, #26  
 John G. Brown, #97  
 (George H.) Bogart, #93  
 Howard R. Butler, #72  
 Emil Carlsen, #15  
 William M. Chase, # 18  
 Frederick (S?) Church, #27  
 Thomas S. Clarke, #16  
 R. Clarkeson, #78  
 C. Myles Collier, #?  
 R. Connor, #37  
 Colin Campbell Cooper, #35  
 E.I. Couse, # 30a  
 Bruce Crane, #21  
 Earl Stetson Crawford, #76  
 Charles C. Curran, #59  
 Elliott Daingerfield, #39  
 Franklin De Haven, #82  
 Frederick Diehlman, #103  
 Thomas W. Dewing, #10  
 John Henry Dolph, #100  
 Paul Dougherty, #54  
 Frank V. Dumond, #24  
 Charles W. Eaton, #36  
 G. Farr, #79  
 Frank Fowler, #74  
 Walter Florian, #57  
 Albert L. Groll, #68  
 S.J. Guy, #30  
 S. Guy, #67  
 William J. Hays, #85  
 V. Hecht, #2  
 Eugene Higgins, #31  
 F. H.Hitch, #53  
 Arthur Hoeber, #52  
 Alfred C. Howland, #89

George Inness, #51  
 George Inness, #99  
 George Inness, Jr. #63  
 Samuel Alfred Isham, #88  
 Francis Coates Jones, #92  
 Hugh Bolton Jones, #70  
 David Wu-Ject Key, #104  
 S. Kindall, #7  
 William Fair Kline, #61  
 Frederick W. Kost, #32  
 John LaFarge, #94  
 Ernest Lawson, #22  
 Herbert A. Levy, #46  
 William H. Lippincott, #86  
 DeWitt M. Lockman, #77  
 Louis Loeb, #3  
 George W. Maynard, #65  
 Gari Melchers, #5  
 Charles H. Miller, #?  
 Oscar Miller, #44  
 Frank Davis Millet, #34  
 Robert C. Minor, #71  
 Pietro Montana, #81  
 F. Luis Mora, #20  
 H. Siddons Mowbray, #95  
 J. Francis Murphy, #96  
 J. Francis Murphy, #98  
 George Glenn Newell, #75  
 James C. Nicoll, #40  
 Leonard Ochtman, #69  
 Walter Launt Palmer, #11  
 Arthur Parton, #60  
 Enoch Wood Perry, #47  
 B. Porter, #28  
 Henry Ward Ranger, #73  
 Frank K.M. Rehn, #9  
 William Ritschel, #58  
 ? Ruark, #50  
 J. Phillip Schmand, #101  
 William T. Smedley, #66  
 (George H.?) Smillie, #87  
 (Henry P.) Smith, #45  
 Henry B. Snell, #4  
 ? Stevenson, #8  
 Ward C. Thorne, #38  
 Charles Yardley Turner, #3  
 Unknown, #102  
 Unknown, Large kidney with crack, #84



## The Palette Reveals the Artist

Unknown, Chinese #25  
 Robert W. Von Boskerck, #62  
 Elihu Vedder, #19  
 Kurt H. Volk, #49  
 Harry M. Walcott, #13  
 Horatio Walker, #17  
 William H. Walker, #41  
 Emile Walters, #48  
 Edmond F. Ward, #6  
 E.? Watrous, #8  
 Henry Watrous, #51  
 Harry Watrous, #56  
 J. Alden Weir, #90  
 Russel Whitmore, #43  
 William J. Whittemore# ?  
 George Yewell, #64

Recent Additions: Ricard Pionk, 3 palettes, no numbers

George Schwacha, 1 palette, no number

### The Harry W. Watrous Collection of Palettes

(As listed in July 12, 1908. the Watrous palettes that are marked with \* are in the Salmagundi Club Collection.)

1. Edwin H. Blashfield\*
2. Thomas Eakins
3. Robert C. Minor\*
4. Henry O. Walker\*
5. Bruce Crane\*
6. Elliott Daingerfield\*
7. Gari Melchers\*
8. Robert Henri
9. Chas. C. Curran\*
10. Carroll Beckwith
11. Childe Hassam
12. Elihu Vedder\*
13. E.A. Abbey\*
14. T.W. Dewing\*
15. William M. Chase\*
16. R. Swain Gifford
17. Geo. De Forest Brush
18. Walter Shirlaw
19. Frank V. DuMond\*
20. John La Farge
21. Thomas Moran
22. John W. Alexander\*

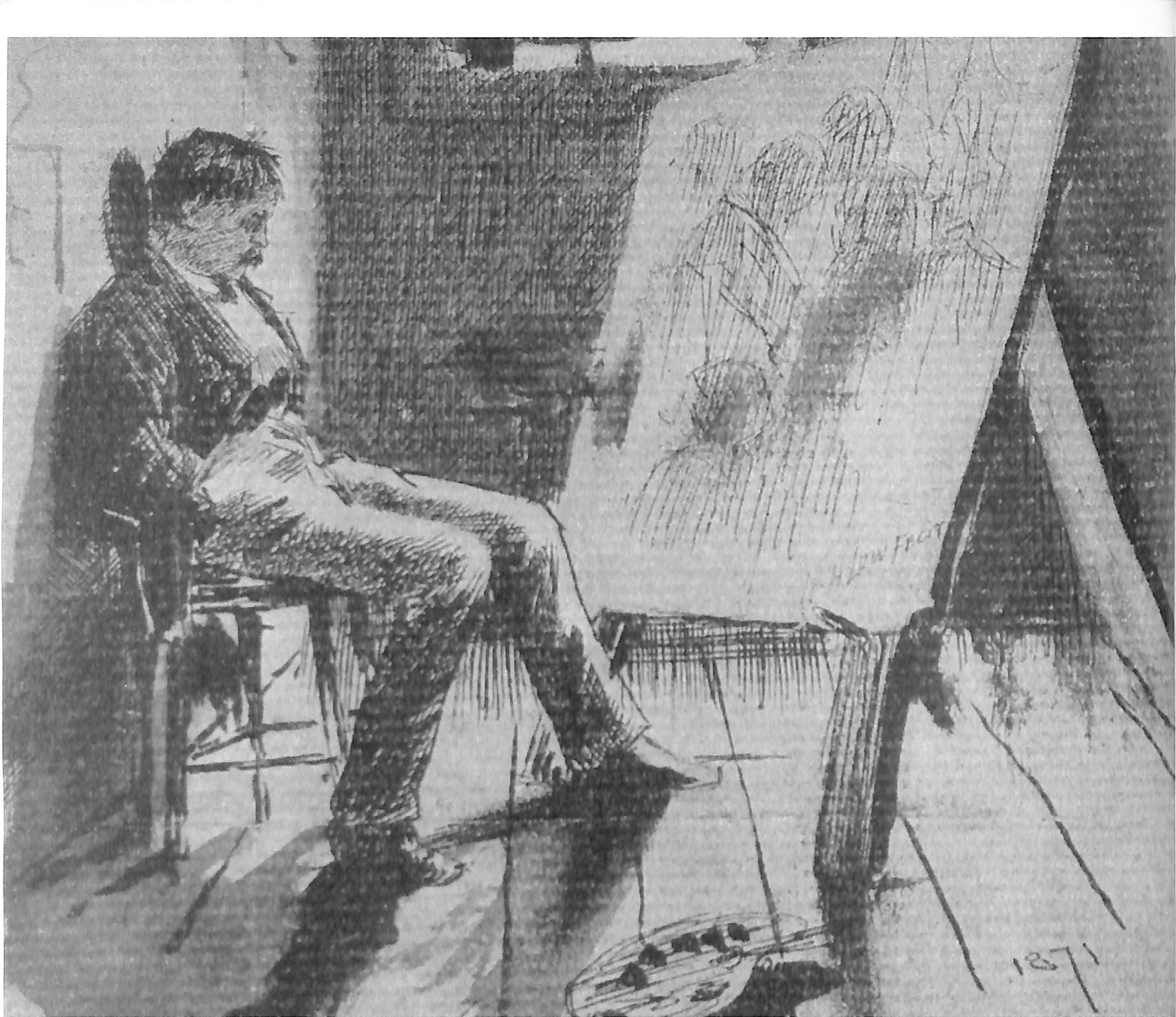
23. William Carey Brazington
24. E.S. Crawford\*
25. Louis Loeb\*
26. Harry W. Watrous\*
27. H. Bolton Jones\*
28. Francis C. Jones\*
29. J.G. Brown\*
30. Horatio Walker\*
31. Louis Paul Dessar
32. F. Luis Mora\*
33. F.S. Church\*
34. Frederick Dielman\*
35. Chas. Warren Eaton\*
36. Will H. Low
37. E.I. Couse\*
38. Albert Sterner
39. H. Siddons Mowbray\*
40. William H. Howe
41. Carle J. Blenner\*
42. Colin Campbell Cooper\*
43. H. M. Walcott\*
44. J.H. Dolph\*
45. Geo. H. Smillie\*
46. F.D. Millet\*
47. J. Francis Murphy\*
48. Robt. Vonnoh
49. J. Alden Weir\*
50. E. Potthast
51. Irving R. Wiles
52. William Thorne\*
53. Thomas Shields Clarke\*
54. J. Appleton Brown
55. Frank Fowler\*
56. Walter Florian\*
57. Douglas Volk\*
58. F.K.M. Rehn\*
59. De Witt M. Lockman\*
60. F.W. Kost\*
61. Leonard Ochtman\*
62. Walter Clark
63. R.V.V. Sewell
64. Kenyon Cox
65. Samuel Isham\*
66. A.C. Howland\*
67. George R. Barse, Jr.\*
68. H.W. Ranger\*
69. Arthur Parton\*
70. J.C. Nicoll\*



- |     |                          |      |                     |
|-----|--------------------------|------|---------------------|
| 71. | Henry P. Smith           | 95.  | Eastman Johnson     |
| 72. | A.B. Wenzell             | 96.  | R.W. Van Boskerck*  |
| 73. | George Inness*           | 97.  | Walter Palmer*      |
| 74. | Emil Carlsen*            | 98.  | George W. Maynard*  |
| 75. | A.T. Van Laer            | 99.  | E.L. Henry          |
| 76. | Daniel Huntington        | 100. | William Fair Kline* |
| 77. | T.W. Wood                |      |                     |
| 78. | F.H. Hitch*              |      |                     |
| 79. | Edgar M. Ward*           |      |                     |
| 80. | E. Wood Perry*           |      |                     |
| 81. | S.J. Guy*                |      |                     |
| 82. | H.R. Butler*             |      |                     |
| 83. | George H. Bogert*        |      |                     |
| 84. | William H. Beard         |      |                     |
| 85. | William A. Coffin        |      |                     |
| 86. | Carlton T. Chapman*      |      |                     |
| 87. | G. Glenn Newell*         |      |                     |
| 88. | C.H. Miller*             |      |                     |
| 89. | J.B. Bristol*            |      |                     |
| 90. | Ben C. Porter*           |      |                     |
| 91. | William Verplanck Birney |      |                     |
| 92. | Ralph Albert Blakelock   |      |                     |
| 93. | William J. Whittmore*    |      |                     |
| 94. | James M. Hart            |      |                     |

**Above**  
**Artist E. L. Blumenschein working**  
**palette, courtesy Salmagundi Club**

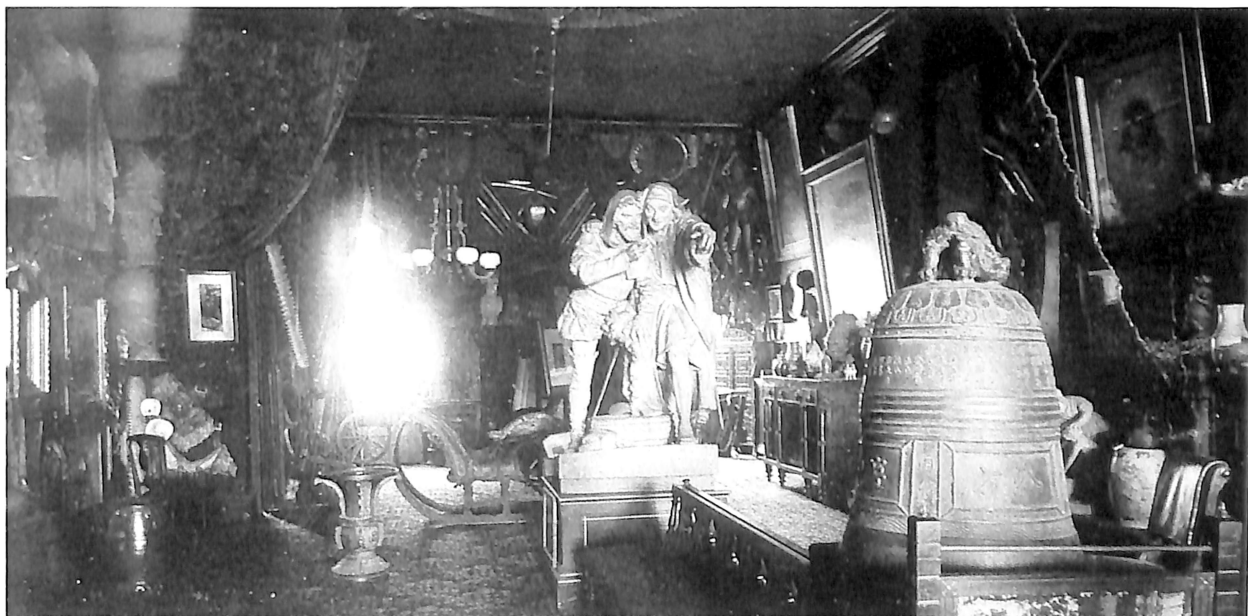




Salmagundi Sketch Club theme drawing- *Solitude* by artist Will H. Low,  
courtesy Salmagundi Club

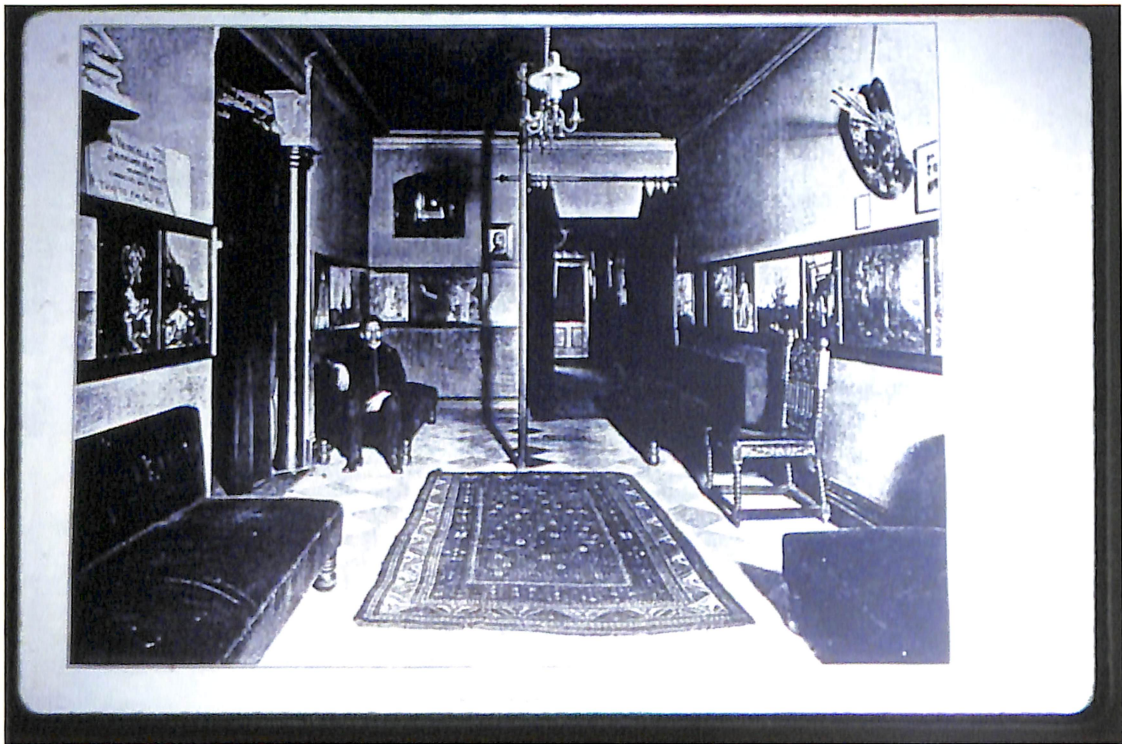


**Carte de Viste of Napoleon Sarony, courtesy Salmagundi Club**



**Albumen Photograph of Napoleon Sarony's Studio, 37 Union Square, John Rogers sculpture mid center, Presented to Salmagundi Club by A. Katlan.**





**Entrance Hallway of the Salmagundi Club at 12 West 14th Street, N.Y.C., ca. 1896. George Inness Palette with brushes hanging on the wall. The larger panels were by J. Francis Murphy, F.K.M. Rehn, Robert Minor, R.M. Shurtleff, H. Bolton Jones, Frank Green, Frederick Naegle, George H. McCord, Thomas Craig, Henry Mosler and James Tyler. The smaller panels were signed by W.C. Fidler, William V. Birney, A.T. Van Laer, Frank Jones, Paul Moran, De Scott Evans, Carle J. Blenner, Herbert Morgan, W.H. Shelton, Charles E. Proctor, J.N. Marble, Henry P. Smith, L.C. Earle, William H. Howe, and De Cost Smith. courtesy Salmagundi Club**

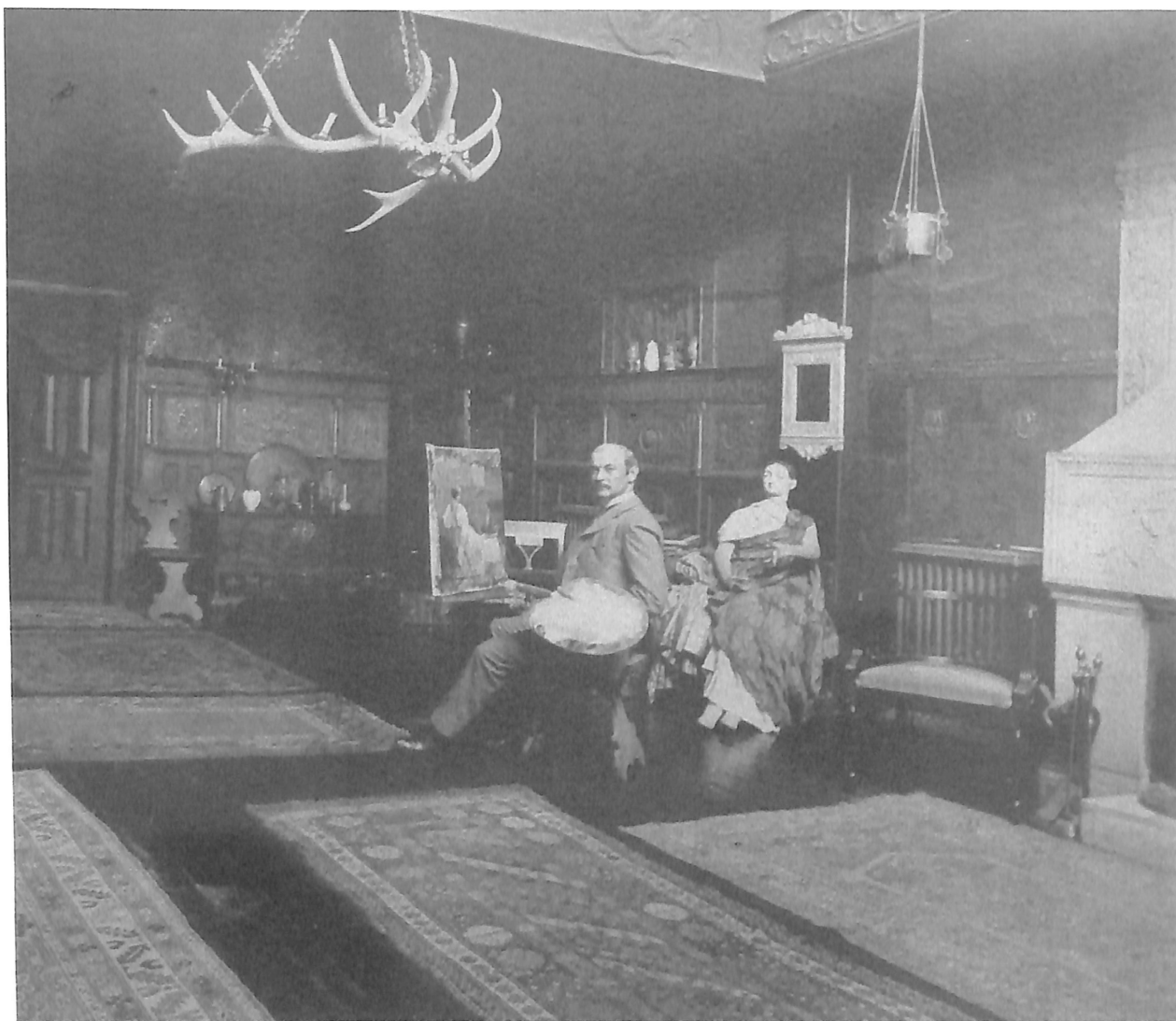


**Palette and Brushes used by artist J. Francis Murphy, Presented to the Salmagundi Club, 1921 by Mrs. J. Francis Murphy**



**Palette and Brushes used by George Inness, Presented to the Salmagundi Club, 1896 by J. Scott Hartley**





**Albumen Photograph of artist Francis C. Jones in his studio with model,  
courtesy Salmagundi Club**



**Artist William T. Smedley demonstration palette,  
courtesy Salmagundi Club**



**Artist F. Luis Mora working palette,  
courtesy Salmagundi Club**





Hallway of Salmagundi Club with palettes and artist photographs



Library of Salmagundi Club, palettes over doorway



Library of the Salmagundi Club, upper left  
George Inness Jr. palette, 1919



Palettes, hand painted mugs and thumb box oil sketches. Portrait of J. Sanford Saltus ( a founder of Club Library) by artist George M. Reeves





Artist Edwin H. Blashfield's demonstration palette,  
courtesy Salmagundi Club



Artist H. Siddons Mowbray's demonstration palette  
courtesy Salmagundi Club





**Artist William J. Whittemore demonstration palette,  
courtesy Salmagundi Club**



**Artist Carlton T. Chapman palette,  
courtesy Salmagundi Club**





**Artist Harry W. Watrous working palette,  
courtesy Salmagundi Club**





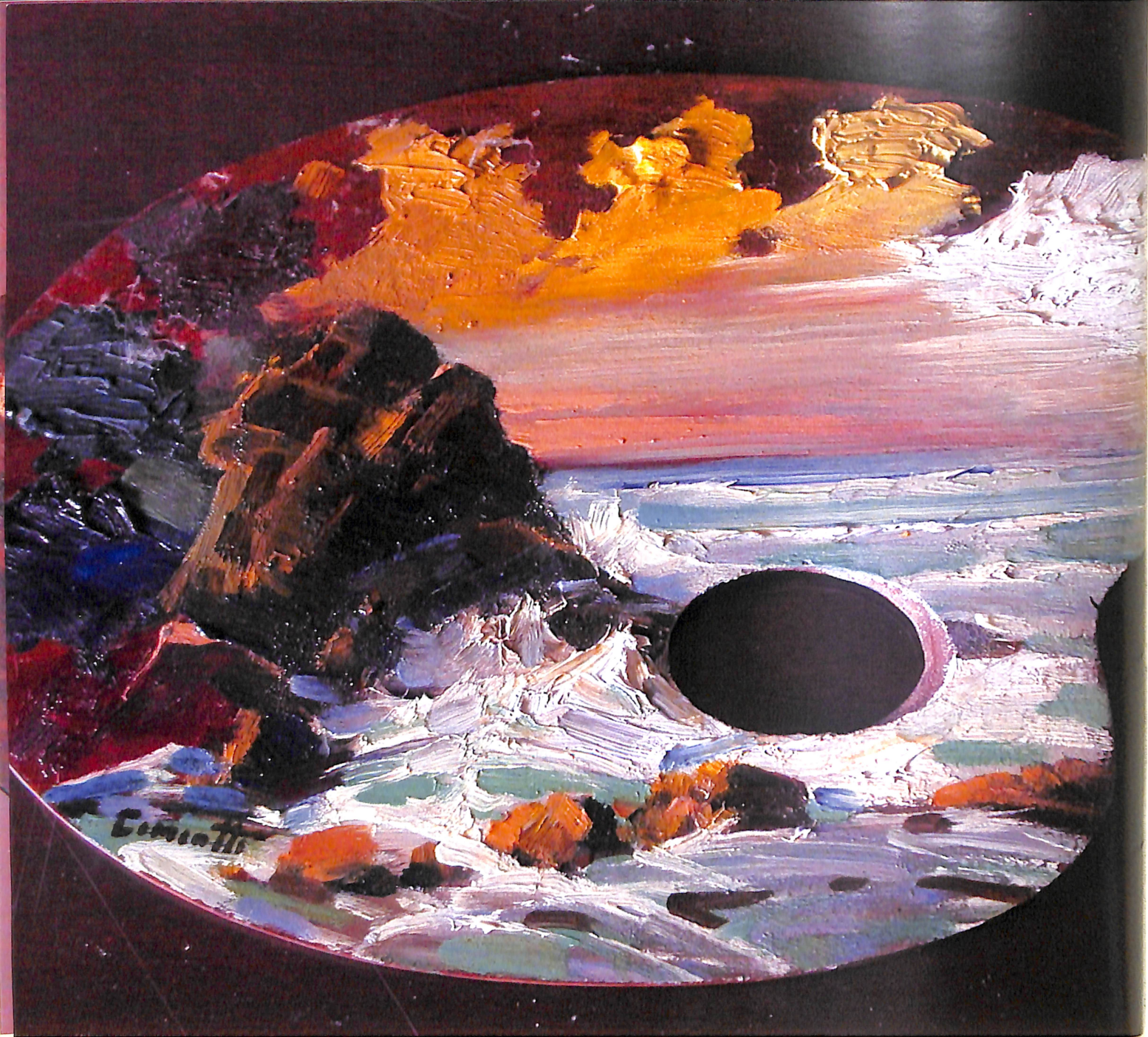
Artist Ralph A. Blakelock working palette  
courtesy Salmagundi Club





Artist Ernest Lawson working palette,  
courtesy Salmagundi Club





Artist Gustave Cimiotti demonstration palette,  
Presented to the Salmagundi Club by John and Eloise Morehouse, A. Katlan





**Artist G. Glenn Newell palette, Partial cleaning  
courtesy Salmagundi Club**



**Detail of partial cleaning artist G. Glenn Newell palette,  
courtesy Salmagundi Club**





Albumen Photograph of artist J. G. Brown in his Studio,  
courtesy Salmagundi Club



**Artist J.G. Brown working palette,  
courtesy Salmagundi Club**





Artist Charles Henry Miller palette,  
courtesy Salmagundi Club





Artist George Inness Jr. palette, dated 1919,  
courtesy Salmagundi Club





**Albumen Photograph John H. Dolph in his studio  
courtesy Salmagundi Club**



Artist John H. Dolph working arm palette, dated 1908,  
courtesy Salmagundi Club



**Conclusion:**

Both the Grumbacher and the Salmagundi Club Palette collections represent unusual and unique opportunities to discover information about American artist's and the art materials they used. These collections, as the previous chapters show, are unknown treasure troves, almost a "*fingerprint*" of the artist in a specific time frame. For the first time, this information on these palette collections have been made available to scholars and researchers through this publication and hopefully provide insights into the American artists found in these collections.

**Artist Albert Rosenthal, Portrait of Carleton Wiggins, 1920, (President of Salmagundi Club 1911-1913)  
courtesy Salmagundi Club**





**Artist (Gerit) George? Smillie palette,  
courtesy Salmagundi Club**



**Artist Horatio Walker palette, 1896,  
courtesy Salmagundi Club**



**Artist E. Irving Couse palette,  
courtesy Salmagundi Club**



**Artist George W. Maynard palette,  
courtesy Salmagundi Club**



"The painter's most important implement, his palette, ought surely to reflect much of the manner of the artist and of his methods of work. From its gracious curves, its spectrum of colors, virgin and elemental when freshly "set," mingled in some chance harmony after a busy day's use, and still more by its association and emblematic significance, the palette itself, in its way a work of art, is worthy of attention. It is from the little shapeless daubs or patches of pigment, ranged on the palette, that the magic power of the artist must call forth a mimic world of form, beauty and life. From them, he(the artist) is to embody the fairest visions and the loftiest dreams. Inspiration, devotion, love, and all the tender and sweet emotions of the human heart, its memories and its hopes, they are all there awaiting the creative force, which shall renew them for the enjoyment and the culture of the world. The palette is the silent and trusted witness of the artist's hopes and ambitions, of his fortunate successes, and of his too frequent failures and disappointments."

Letter, July 12, 1908 by George H. Baker to Harry W. Watrous, Secretary National Academy of Design.

